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ABSTRACT

This teacher resource manual is a support document developed to assist teachers who will be responsible for implementing the Junior High Drama Program in Alberta, Canada. The manual has been developed to assist classroom teachers by providing: (1) further information about the learner expectations within the Junior High Drama Program of Studies; (2) suggestions for planning and implementing the program; (3) recommendations for learning achievement; and (4) a correlation of learner expectations to various other resources. The manual contains an introduction and chapters on the following subjects: the adolescent; safety; content; program planning; lesson planning; evaluation; post-school; and program support/resources. (MS)

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ED305687

# Curriculum Support

## Teacher Resource Manual

# DRAMA

## Junior High School

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Teacher Resource Manual

# D R A M A

## Junior High School

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**NOTE: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the *Program of Studies for Junior High Schools*. In these instances, the content is screened in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments of the document.**

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## USING THIS MANUAL

This Teacher Resource Manual is a support document developed to assist teachers who will be responsible for implementing the Junior High Drama Program. It should be used in conjunction with the 1989 Junior High Drama Program of Studies. Except where the information duplicates the program of studies, the material included in this manual should not be considered prescriptive in any way.

The manual has been developed to assist classroom teachers by providing:

1. further information about the learner expectations within the Junior High Drama Program of Studies

2. suggestions for planning and implementing the program through including sample:

   - program plans
   - lesson plans
   - activities
   - instruments for evaluation

3. recommendations for assessing achievement

4. a correlation of learner expectations to:

   - possible forms and DISCIPLINES
   - authorized resources.

Teachers are encouraged to use this manual as a practical planning and instructional tool. It is hoped that teachers will add their own materials and replace those that do not suit the unique needs of their classes. The document is produced on white paper to facilitate duplication.

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CHAPTER 1

# INTRODUCTION

## DRAMA PHILOSOPHY

Drama is both an art form and a medium for learning and teaching. It can develop the whole person — emotionally, physically, intellectually, imaginatively, aesthetically and socially — by giving form and meaning to experience through "acting out". It fosters positive group interaction as students learn to make accommodations in order to pursue shared goals.

The dramatic growth parallels the natural development of the student. This growth is fostered in an atmosphere that is non-competitive, cooperative, supportive, joyful yet challenging.

**The overall goal of drama is to foster a positive self-concept in students by encouraging them to explore life by the assumption of roles and by the acquisition of dramatic skills. The imaginative exploration involves setting up a dramatic situation, "acting out" that situation, communicating within that situation and reflecting on the consequences. It is this reflection that provides the knowledge for self-development.**

As students progress through the dramatic forms of expression at the secondary level, greater emphasis is placed upon the development of the individual as a creator, performer, historian, critic and patron. Here, the self-development and socialization processes of the student are extended by developing an appreciation of theatre as a traditional art form.

# JUNIOR HIGH DRAMA GOALS AND OBJECTIVES

**GOAL I: To acquire knowledge of self and others through participation in and reflection on dramatic experience.**

Through drama DISCIPLINES, forms, components and activities, the student will:

**PERSONAL GROWTH**

- develop a positive self-image
- develop self-discipline
- develop self-confidence
- strengthen powers of concentration
- explore and develop physical and vocal capabilities
- extend the ability to think imaginatively and creatively
- extend the ability to explore, control and express emotions
- extend development of sensory awareness
- extend the ability to explore meaning through abstract concepts
- develop the willingness to make a decision, act upon it and accept the results
- develop a sense of responsibility and commitment
- develop the ability to initiate, organize and present a project within a given set of guidelines

**INTERPERSONAL GROWTH**

- develop the ability to interact effectively and constructively in a group process
- extend the ability to understand, accept and respect others — their rights, ideas, abilities and differences
- develop the ability to offer and accept constructive criticism.

**GOAL II: To develop competency in communication skills through participation in and exploration of various dramatic DISCIPLINES.**

The student will:

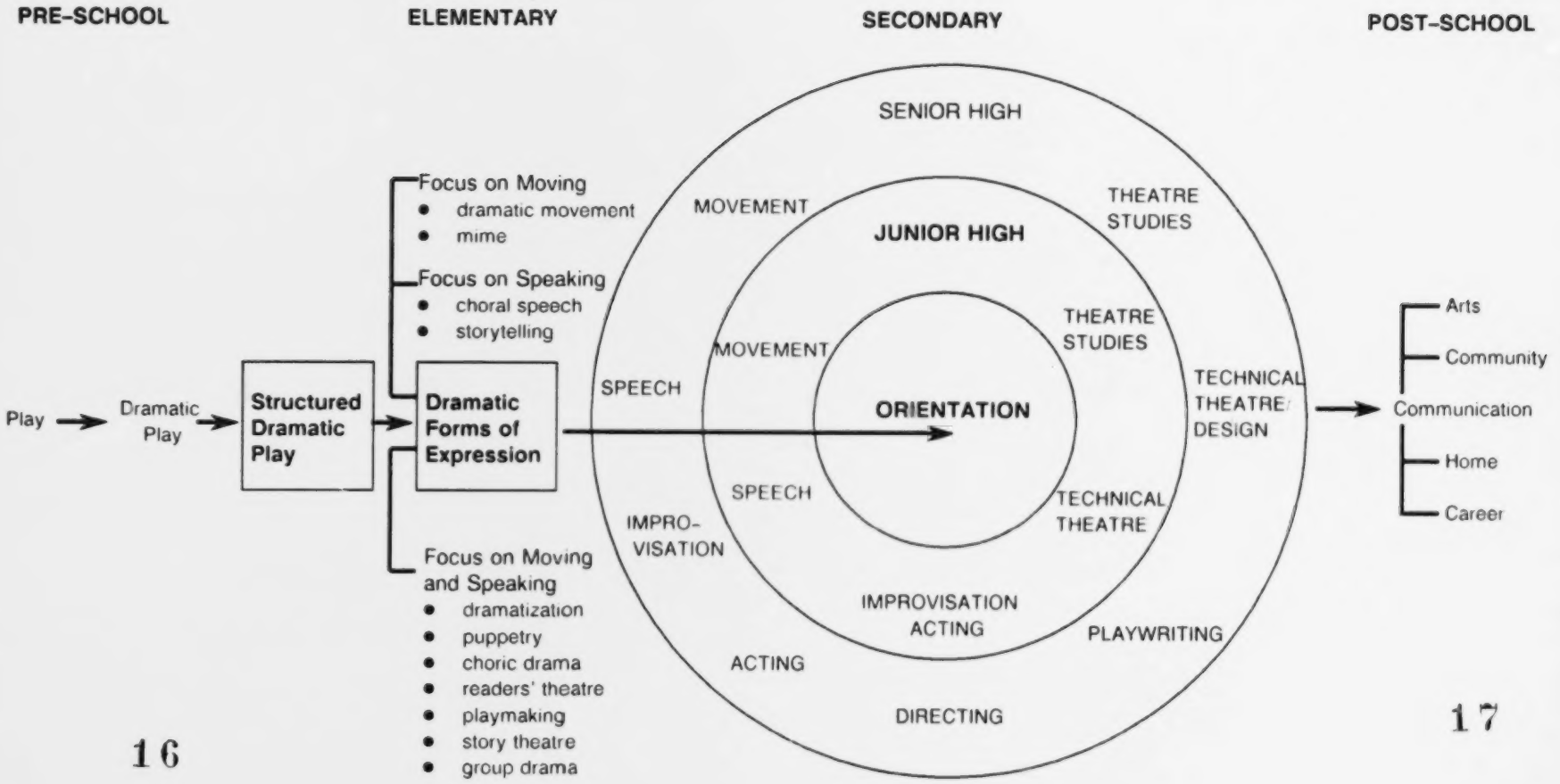
- develop the body and voice as tools of communication
- develop the ability to give form or expression to feelings, ideas and images
- develop belief in, identification with, and commitment to a role
- explore specific techniques demanded by various dramatic forms
- become familiar with dramatic terminology and script format
- become familiar with DISCIPLINES that enhance dramatic process
- gain awareness of how the integration of DISCIPLINES enriches dramatic communication.

**GOAL III: To develop an appreciation for drama and theatre as a process and art form.**

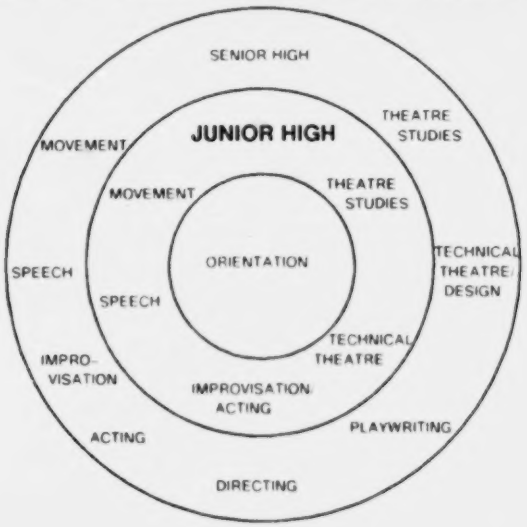
The student will:

- develop awareness of various conventions of theatre
- develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- develop the ability to analyze and assess the process and the art
- develop recognition of and respect for excellence in drama and theatre.

## CONTINUUM OF GROWTH IN DRAMA



## DISCIPLINES OF THE JUNIOR HIGH DRAMA PROGRAM




**ORIENTATION** is the foundation of the Junior High Drama Program. It involves diagnosis of students, setting controls and routines, climate building and laying the groundwork for study in the five DISCIPLINES that will be addressed at the junior high level: "DISCIPLINES that Communicate" — MOVEMENT, SPEECH, and IMPROVISATION/ACTING, and "DISCIPLINES that Enhance Communication" — THEATRE STUDIES and TECHNICAL THEATRE.

Within the "DISCIPLINES that Communicate", *form* refers to a mode of exploration that may end in presentation; *component* refers to a possible area of study within the "DISCIPLINES that Enhance Communication". Exploration of as wide a variety of forms and components as possible is desirable. This variety allows the teacher and student to begin work in areas of comfort and expertise; at the same time, it challenges the teacher and student to investigate less familiar areas for program enhancement. Forms and components listed below are not meant to be inclusive or prescriptive.

DISCIPLINES may either be integrated as appropriate or treated as separate units of study. Focus may vary according to the teacher's expertise, students' needs, individual school's philosophy, and the limitations of its facilities and budget.

| DISCIPLINES that Communicate | Possible Forms |
|---|---|
| MOVEMENT | tableau, creative movement, mime, dance drama, improvised dance, choreographed dance, stage fighting, clowning, mask |
| SPEECH | storytelling, oral interpretation, choral speech, radio plays |
| IMPROVISATION/ ACTING | creative drama, planned improvisation, spontaneous improvisation, theatre sports, group drama, puppetry, choric drama, readers' theatre, story theatre, scripted work, monologues, audition pieces, collective, musical theatre, film/video |

| DISCIPLINES that Enhance Communication | Possible Components |
|---|---|
| THEATRE STUDIES | performance analysis, theatre history, the script |
| TECHNICAL THEATRE | lighting, sound, makeup, costume, set, properties, puppetry, mask, visual media, management (stage/house/business) |

## SCOPE AND SEQUENCE

The Junior High Drama Program has been designed as a 75-hour course at each level. Junior high drama courses do not demand prerequisites. The Levels I, II and III correspond to the first, second and third years of the program, typically Grades 7, 8 and 9. All ORIENTATION learner expectations must be taught, or reviewed, at all three levels. TECHNICAL THEATRE requires that one component be taught at each level. By the end of the Junior High Drama Program, assuming students have moved through Levels I, II and III, students should have achieved all the student learner expectations.

| DISCIPLINES | Level I<br>Beginning<br>Learner Expectations | Level II<br>Intermediate<br>Learner Expectations | Level III<br>Advanced<br>Learner Expectations |
|---|---|---|---|
| | Orientation | Orientation | Orientation |
| MOVEMENT | 1 - 19 | 20 - 25 | 26 - 28 |
| SPEECH | 1 - 8 | 9 - 14 | 15 - 18 |
| IMPROVISATION/<br>ACTING | 1 - 12 | 13 - 25 | 26 - 33 |
| THEATRE STUDIES | 1 - 3 | 4 - 6 | 7 - 12 |
| TECHNICAL THEATRE | 1 - 16 | 1 - 16 | 1 - 16 |

# LEARNING RESOURCES

Learning resources fall into four categories: BASIC, RECOMMENDED, SUPPLEMENTARY and OTHER learning resources.

In terms of provincial policy, learning resources are those print, nonprint and electronic software materials used by teachers or students to facilitate teaching and learning.

BASIC learning resources are those resources approved by Alberta Education as the most appropriate for meeting the majority of goals and objectives of the course, or substantial components of the course, as outlined in the provincial program of studies. Basic resources are considered materials that all students should have.

RECOMMENDED learning resources are those resources approved by Alberta Education because they make an important contribution to the attainment of one or more of the major goals of the course as outlined in the provincial program of studies. RECOMMENDED resources are further divided into: a) teacher recommended, and b) student recommended, where multiple copies (but not necessarily class sets) are desired.

SUPPLEMENTARY learning resources are those resources approved by Alberta Education because they support the course as outlined in the provincial program of studies, by enriching or reinforcing the learning experience.

OTHER learning resources are those resources provided through the courtesy of other agencies or institutions. None of the titles have been evaluated by Alberta Education and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

## BASIC LEARNING RESOURCES

No learning resources have been authorized as basic for the Junior High Drama Program.

## RECOMMENDED (TEACHER) LEARNING RESOURCES


Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

Hogett, Chris. *Stage Crafts*. London: Adam & C. Black, 1975.

Ommanney, Katharine Anne and Harry H. Schanker. *The Stage and the School*. Fifth edition. New York: McGraw-Hill, Inc., 1982.

Potts, Norman B. (editor). *Theatre Technology & Design: A Course Guide*. Cincinnati: International Thespian Society, 1984.

Tanner, Fran Averett. *Basic Drama Projects*. Fifth edition. Caldwell, ID: Clark Publishing Co., 1987.

Tanner, Fran Averett. *Creative Communication: Projects in Acting, Speaking, Oral Reading*. Third edition. Caldwell, ID: Clark Publishing Co., 1985.


## OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Calgary Board of Education, Drama Team, Program Services Centre, 2519 Richmond Road SW, Calgary, Alberta T3E 4M2 (telephone 294-8671 or 294-8211).

Additional resource suggestions are listed in Chapter 9, "Program Support/Resources", p. 181.

## CHAPTER 2

# THE ADOLESCENT

# INTRODUCTION

> "The aim of education is to develop the knowledge, the skills and the positive attitudes of individuals so that they will be self-confident, capable and committed to seeking goals, making informed choices and acting in ways that will improve their own lives and the life of their community." (*Secondary Education in Alberta*, June 1985, p. 7.)

How children and youths think, feel and grow affects how they learn best. During the past few years, knowledge about students' learning has increased significantly. This knowledge is very important to the development of curricula and teaching methods aimed at helping students realize their potential. The challenge is to use these new insights well.

For some time, Alberta Education has been incorporating what is known about students' intellectual, social/emotional and physical growth into the curriculum. Through the ideas, examples and research contributed by many people, and through the careful consideration given by professionals and parents, the work has evolved into the Alberta Education Developmental Framework.

In all, there are four documents that comprise this framework. These documents are available from the Learning Resources Distributing Centre, 12360 - 142 Street, Edmonton, Alberta T5L 4X9.

**Students' Thinking: Cognitive Domain**

This document explores children's cognitive development from infancy to adolescence. The Piagetian stages of preoperational, concrete operational and formal operational thinking are explained. Suggestions for improving the learning process are also presented.

**Students' Interactions: Social Sphere**

This document focuses on the student as a social being. It looks first at the student's affective or emotional growth. Second, the monograph explores interpersonal or social growth. Finally, moral development is examined. These three domains make up the social sphere.

**Students' Growth: Physical Dimension**

This document examines children's normal physical growth in three areas: perceptual, structural and motor development. In none of these areas is the child's growth a single continuous curve throughout the first two decades of life. Physical growth is characterized by periods of rapid growth with periods of slower growth. Consequently, differences and changes in growth patterns may affect the timing of certain learning processes.

**The Emerging Student: Interrelationships Among Domains** (available September 1989)

This document, by examining the developing child as a whole, provides an overview of the characteristics of development and a variety of teaching strategies to enhance development. A range of theories that contribute to the strategies employed by adults/teachers are presented. The role of teacher/parent as facilitator-mediator and the role of environment/context in motivation are also discussed.

## CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Early Adolescence (Junior High Students)
Approximately Grades 6-9

| CHARACTERISTICS OF THE CHILD | IMPLICATIONS FOR THE DRAMA TEACHER | EXAMPLE ACTIVITIES |
|---|---|---|
| **A. In terms of PHYSICAL GROWTH** | | |
| 1. Growth Spurt<br>In early adolescence, students experience rapid and uneven physical growth. This can affect their sense of balance. | The teacher:<br>• provides a variety of physical activities in order that all students can participate and experience success | • physical warmups, exercises and games in small groups<br>• group mime situations<br>• group movement activities |
| 2. Puberty<br>The development of secondary sexual characteristics can greatly affect students' social and/or emotional development. | • provides drama experiences through which group sensitivity and trust may be developed | • exploration of emotions through movement/mime exercises<br>• trust exercises in group situations |
| 3. Strength and Endurance<br>Students' strength levels vary greatly in adolescence due to individual differences and varied timing of puberty. | • is sensitive to individual differences and selects drama activities that encourage group cooperation | • tableaux<br>• cooperation games and exercises in small groups |
| 4. Skeletal Growth<br>Students' growth areas are immature and stress fractures can be caused by relatively stronger muscles pulling on weaker cartilage attached to bones. | • always approaches movement classes with exercises that warm up the body. | • stretching, relaxation exercises<br>• movement and mime activities to selected music |
| **B. In their COGNITIVE GROWTH, students mainly use:**<br>Concrete Operational Thinking | | |
| 1. Representation<br>Students have already learned to internalize actions in various ways such as symbolic play and mental imagery. | The teacher:<br>• provides activities that permit the student to give form to ideas and feelings. | • creative movement in groups in response to sounds and selected mood music<br>• sensory recall exercises<br>• role playing |

## CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Early Adolescence (Junior High Students)
Approximately Grades 6–9

| CHARACTERISTICS OF THE CHILD | IMPLICATIONS FOR THE DRAMA TEACHER | EXAMPLE ACTIVITIES |
|---|---|---|
| 2. Reasoning<br>This is done in terms of relating one thing to another (a linking type of relation). That "thing" may be an object, class, or number. | The teacher:<br>• encourages students to draw upon real and imagined experiences | • group improvisation in response to suggested character, place and situation |
| 3. Operations Used<br>Students can reason using mental acts such as classifying, or ordering (seriating). They know natural numbers, measurement of lines and surfaces and can use perspectives (or projective relations). Generally, types of cause and effect, such as movement transmitted through a middle object, are understood. | • provides opportunities for the students to seek solutions to tangible problems and to discuss the outcomes | • individuals design a possible setting for a scene from a story or play<br>• story building |
| 4. Logical Rules<br>Students understand how to reverse an operation through negating it (A — not A) and through reversing it (A = B, so B = A). They know the principles of identity and of compensation. | • provides activities that encourage logical sequencing | • students explore alternative endings to a given situation (what if?) |
| 5. Time Frame<br>Students are oriented to the present. | • plans drama experiences that focus on the present | • teacher and students develop a collective based on a local newspaper article |
| 6. Awareness<br>Students understand systems through using them and through engaging in processes, rather than by reflecting on or analyzing them. | • plans projects that involve students in "hands-on" drama experiences. | • in groups, students develop overhead projections that create a backdrop for choral speech |

## CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Early Adolescence (Junior High Students)
Approximately Grades 6-9

| CHARACTERISTICS OF THE CHILD | IMPLICATIONS FOR THE DRAMA TEACHER | EXAMPLE ACTIVITIES |
|---|---|---|
| C. In terms of AFFECTIVE GROWTH, early adolescence is a turbulent time. | | |
| 1. Self-identity<br>Students become self-analytical and self-critical. They begin to seek to establish their mature self-identity. One common way of doing this is through comparison with their peers. | The teacher:<br>• seeks to create a positive and supportive learning environment where students may share reflections on work done | • self-evaluation of characterization in a polished improvisation<br>• peer discussions, evaluations of mime movement pieces |
| 2. Emotionality<br>Extremes of emotion. They may first respond emotionally to experiences. | • provides safe venues for the exploration of a wide variety of human emotions | • emotion transition scenes (happy to angry) |
| 3. Social Interactions<br>Students have strong needs for affiliation (belonging) and for esteem. | • plans drama experiences that build group trust and solidarity | • group or team drama games that develop sensitivity to, and trust of, others |
| 4. Moral Development<br>Students exhibit a variety of different stages of moral reasoning at these age levels. | • provides structured learning experiences that involve group problem-solving and promote discussion. | • group drama based on a shared concern |

## CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Mid Adolescence (Senior High Students)
Approximately Grades 9–12

| CHARACTERISTICS OF THE CHILD | IMPLICATIONS FOR THE DRAMA TEACHER | EXAMPLE ACTIVITIES |
|---|---|---|
| **A. In terms of PHYSICAL GROWTH** | | |
| 1. Development of strength, endurance and coordination, though skeletal growth may be incomplete. Athletic abilities are being refined. | The teacher:<br>• provides activities that challenge students' physical strength, endurance and coordination while being sensitive to individuals' differences. | • students develop mime scenarios and prepare polished mime scenes<br>• students choreograph group movement pieces |
| **B. In terms of COGNITIVE GROWTH** | | |
| Most students will still be functioning at the concrete operational level. To develop formal operations: | | |
| 1. Representation<br>Students become able to represent or see things in terms of possibilities or hypotheses. | The teacher:<br>• encourages all students to contribute ideas using "brainstorming" techniques so that varied solutions to problems become apparent | • students develop collectives |
| 2. Reasoning<br>Students develop their ability in terms of verbally stated hypotheses and propositional logic. | • provides opportunities for students to articulate and debate ideas | • students, individually, write a character analysis and compare and defend choices made |
| 3. Operations Used<br>Students learn to use combinational analysis and permutation systems. | • provides experiences and activities that promote thoughtful decision-making | • planned improvisations<br>• working in small groups, students choose a scene from a selected script and perform |
| 4. Logical Rules<br>Students become able to coordinate multiple sources of information or logical rules. | • provides activities that encourage the development of organizational skills | • students research documents, journals, articles, to build background for planning a collective |
| 5. Time Frame<br>When students become able to hypothesize and deduce from their hypothesis, they are more able to go into the past or the future. | • challenges students to develop the self-discipline necessary to realize tasks within given parameters. | • students prepare a detailed rehearsal schedule |

## CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Mid Adolescence (Senior High Students)
Approximately Grades 9–12

| CHARACTERISTICS OF THE CHILD | IMPLICATIONS FOR THE DRAMA TEACHER | EXAMPLE ACTIVITIES |
|---|---|---|
| 6. Awareness<br>Students begin to develop the ability to examine, analyze and reflect upon systems. | The teacher:<br>• provides increasing opportunities for analysis and reflection upon work of self and others. | • students write a critique of a play or movie they have viewed |
| C. In terms of AFFECTIVE GROWTH | | |
| 1. Self-Identity<br>Students seek to establish personal, ethnic and career identities. Their sense of self is more realistic, incorporating positive elements and those needing improvement. Students develop independence and autonomy. | The teacher:<br>• plans occasions where strengths and differences can be shared and celebrated | • students research topics, issues, legends, reflecting cultural origins, to enrich dramatizations<br>• students develop personal warmup routines |
| 2. Emotionality<br>Students begin to gain more equilibrium and balance in their emotions, and more control over them. Students attempt to exercise more independence. | • creates many and varied opportunities for students to experience leadership roles | • senior students plan an orientation class or presentation for incoming Grade 10s |
| 3. Social Interaction<br>While peer relations remain strong, students develop particular friendships and become more sensitive to the needs of others. Interactions with the other sex become significant. | • plans to have students work within varied and mixed groupings | • students, working in groups, plan and prepare a collage of scenes for a lunchbox presentation to welcome new students |
| 4. Moral Development<br>Students continue to exhibit a variety of moral stages reaching to formulation of their own moral principles to guide behaviour, perhaps including recognition of the idea of a social contract. | • plans exercises and activities that create opportunities for students to examine alternative behaviours. | • students, in small groups, analyze selected scripts to determine the motivation for characters' actions |

## DRAMA AND THE SPECIAL NEEDS STUDENT

Drama can enrich and assist in the development of some special needs students. Because this curriculum involves numerous DISCIPLINES, forms, components, activities, individual and group project possibilities, the varied interests, capabilities and limitations of special needs students may be accommodated. However, appropriate planning in consultation with specialists and parents is advised to ensure a positive and successful experience for all students.

Program objectives concerning the development of confidence and a positive, realistic self-image are extremely important for special students as is their need to communicate and express themselves.

Drama teachers, and their students, can become a valuable resource to colleagues who wish to use drama activities as a vehicle through which their special needs students can explore content in other subject areas.

**Drama teachers are cautioned against the untrained use of drama as therapy.**

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**References**

Jennings, Sue. *Remedial Drama: A Handbook for Teachers and Therapists.* London: Sir Isaac Pitman (Canada) Ltd., 1978.

Petrie, Ian. *Drama and Handicapped Children.* Birmingham: Educational Drama Association, 1974. [Drama Centre, Reaside School, Rea Street South, Birmingham B5 6LB]

Shaw, Ann M., Wendy Perks, and C. J. Stevens (editors). *Perspectives: A Handbook in Drama and Theatre By, With and For Handicapped Individuals.* Washington, DC: American Theatre Association, 1981. [1000 Vermont Avenue NW, 20050].

# CHAPTER 3

# SAFETY

# EMOTIONAL SAFETY

Drama deals in part with physical and affective exploration. Given the wide range of physical and social/emotional development among adolescents, drama activities must be carefully planned with safety in mind. (Refer to CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA, pp. 14–18.) Teachers may be held liable for negligence of safety policy, regulations and practises.

## Sensitive Activities

> **"A Child may be . . . emotionally injured if he or she is exposed to improper criticism, threats, humiliation, accusations, or expectations."** (*Information on The Child Welfare Act (Alberta) & The Young Offenders Act (Canada) for educators, parents, and students* . . . available from Alberta Education.)

The drama teacher must carefully assess planned activities with this in mind and should never force students to participate in activities that are genuinely, emotionally threatening to them. This sensitivity must be particularly acute early in the year when students may be more unsure of themselves, their teacher and peers.

## Disclosures

Because of the often strong personal bond between drama students and their teachers, there may be occasions when students reveal elements of their personal lives that appear to put them in jeopardy. This information might appear in the form of journal/log book entries, behavioural preoccupations, or personal confidences.

## Legal Obligations

The drama teacher must understand legal obligations in order to respond appropriately to these situations.

"The Code of Professional Conduct" states that:

> **"The teacher treats pupils with dignity and respect and is considerate of their circumstances."**
>
> **"The teacher may not divulge information about a pupil received in confidence or in the course of professional duties except as required by law or where, in the judgement of the teacher, to do so is in the best interest of the pupil."** (*The Alberta Teachers' Association Members' Handbook*)

The Provincial *Child Welfare Act* states that anyone:

> **". . . who has reasonable and probable grounds to believe that a child is in need of protective services shall forthwith report the matter to a director . . ."** of Alberta Social Services. (*Information on The Child Welfare Act* — Alberta Education.)

Also, anyone who does <u>not</u> report the matter to a director of social services:

> **". . . is guilty of an offence and liable to a fine of not more than $2,000.00 and in default of payment, to imprisonment for a term of not more than 6 months."**
>
> **"Also, the Act provides that any director of Alberta Social Services, who has grounds to believe that a professional — such as a teacher — did not report a child in need of protective services, is obliged to advise the proper governing body of the occupation or profession."** (*Information on The Child Welfare Act*)

Local districts will have their own variations in policy and protocol regarding the reporting of sensitive matters. There will be documents pertaining to these with each school principal.

## RECOMMENDATIONS FOR A SAFE DRAMA PROGRAM

The teacher must:

- use common sense
- model behaviour which demonstrates: a) a positive attitude toward safety, b) respect for individual differences, and c) concern for physical and emotional safety
- prominently post local emergency telephone numbers adjacent to the telephone
- ensure that students are supervised at all times
- become familiar with the health, safety and fire regulations of the district and province and continually practise and reinforce them
- become cognizant of and comply with school and district policies regarding accident reporting
- instruct all students against hazards involved in each drama activity at the outset and reinforce continually
- think ahead — plan carefully in order to ensure that activities are appropriate to the available space and class size
- check, regularly, all equipment in use
- incorporate appropriate warmups
- insist that all students follow routines and procedures and demonstrate behaviour appropriate to the given activity
- instruct and test students in the proper use of equipment and materials before allowing them to be used
- when uncertain about how equipment works, how to handle some materials and what regulations apply, ask for expert advice. Do not experiment
- insist that students' clothing is appropriate to classroom activities
- model behaviour that demonstrates respect for individual differences and concern for physical and emotional safety
- be prepared to consult with appropriate persons when students make sensitive disclosures (guidance counsellor, parent, administrator, social services)
- be prepared to debrief students following emotional scene work
- ensure parental permission for extraordinary drama activities; e.g., sword fighting, special effects, sensitive material.

# SAFETY IN THE DRAMA FACILITY

## PHYSICAL LAYOUT

All facilities used for drama must be assessed for safety before the beginning of a drama lesson:

- there should be sufficient uncluttered space in the room for the safe performance of any assigned drama activity
- students should be protected in movement exercises from any sharp protuberances in the room
- equipment in the room should be arranged so that it presents no hazard to student movement
- the room should be provided with sufficient storage so that equipment and supplies not in use do not clutter the room
- no materials should be stored near any heating unit
- good housekeeping should be maintained at all times
- the floor should not be slippery or waxed
- all carpeting should be attached uniformly to the floor
- all student work areas should be within the teacher's line of vision
- if furniture in the room must be rearranged in order to provide a maximum of clear space, routines should be established so that the students can accomplish rearrangements swiftly and safely by ensuring that furnishings are cleared and stacked securely.

Ensure that the drama facility is well ventilated. Properties and scenery should be checked periodically to determine if they are still useful. Those no longer useful, or in a poor state of repair, should be dismantled or discarded.

## LIGHTING

Ensure that there is adequate room lighting for the safe performance of any activity.

If stage lighting equipment is used in the drama room, the following general precautions should be used:

- ensure that lighting instruments are securely clamped to battens or standards and that safety chains are in place
- ensure that the lighting instruments are in good working condition
- ensure that there is adequate ventilation around and above instruments and that instruments are not in close proximity to any drapery, wall or storage area
- ensure that all electrical equipment is CSA rated. If in any doubt, have equipment checked by an electrician.

## FIRE EXTINGUISHERS

The drama facility should be equipped with ABC fire extinguishers and meet fire codes. Students should be instructed in the proper use of extinguishers.

## MATERIALS

Be aware of flammability, toxicity and other safety concerns regarding materials used in projects. When purchasing materials, insist on receiving copies of the Materials Safety Data Sheets in which manufacturers are obligated, by law, to provide for all pertinent safety information.

## CONSTRUCTION WORKSHOP

If you are fortunate enough to have a workshop for the preparation of production materials, the same procedures and regulations should be in place as in the industrial arts areas. Regulations must be posted.

## USE OF STAGE EQUIPMENT

Make sure you, the teacher, are well versed in the use and maintenance of all equipment. IF IN DOUBT CONSULT AN EXPERT.

Make sure all equipment is CSA approved and the supplier has provided adequate instruction in the use and care of the equipment.

Do not attempt repairs on any equipment unless you are an expert.

Approach the use of weapons on stage with considerable caution.

- Any use of weapons must be carefully rehearsed. When weapons are not being used by the actor, they should be in the possession of the stage manager or locked away.
- No untrained person (such as a substitute teacher) should be entrusted with student instruction in weapons.
- Common sense and caution should be used when using ladders. When using scaffolding and cherry-pickers (telescopic ladders), have on hand, and follow, manufacturer's instructions. Know your school district's policy regarding student use.

**Remember that safety is not just a series of precautions to take at the first of the year, or a series of rules to post in the work area. Safety is a state of mind, something that is learned and never forgotten. Those people who are careful and always "think safe" will rarely injure themselves while they work. Those who are careless, are accident prone. Good safety habits need to be learned early, reinforced often, and remembered always.**

# SAFETY BIBLIOGRPAHY

## OTHER LEARNING RESOURCES

*Drama Safety Bulletin*. Calgary Board of Education, 1988.

This monograph draws attention to Calgary Board of Education regulations and rules concerning teacher responsibilities and safety precautions, and Provincial Occupational Health and Safety regulations. It discusses safety in the drama classroom, the drama workshop area and performance areas. Specific topics include: physical layout, ventilation, storage, lighting, workshop stage equipment, fire extinguishers, classroom/workshop performance procedures, accident reporting procedures and first aid. It concludes with a thirteen-step Safety Precaution Checklist.

McCann, Michael. *Artist Beware*. New York: Watson-Cuptill Publications, 1979.

While this book is not specific to drama or theatre, it contains a wealth of important safety information and would prove a useful reference book for the drama teacher. The book describes how various materials can be harmful, illustrates how one can unknowingly become exposed to hazards and identifies which materials are harmful and in which ways. It deals with proper handling of materials, safe storage, substitutes for harmful materials, ventilation and use of proper personal protective equipment. It concludes with a section on basic but vital first aid to have available in case of accidents.

Rossol, Monona. *Stage Fright . . . Health and Safety in the Theatre*. New York: Centre for Occupational Hazards, Inc., 1986.

This unique book presents a clear, practical overview of the known issues of health and safety in the theatre. It details potential hazards in connection with:

- solvents, paints, pigments and dyes (flammability, toxicity, etc.)
- woodworking
- plastics
- asbestos
- welding
- fog, smoke and special effects.

The book suggests common sense precautions and treats ventilation and respiratory protection in detail.

Additional areas addressed: rigging safety, lighting and electrical safety, use of ladders, working on irregular surfaces, suggestions for a safe "strike". This is an excellent resource dealing with the critical area of safety.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Calgary Board of Education, Drama Team, Program Services Centre, 2519 Richmond Road SW, Calgary, Alberta T3E 4M2 (telephone 294-8671 or 294-8211).

# CHAPTER 4

# CONTENT

## JUNIOR HIGH DEFINITIONS/DESCRIPTIONS OF DISCIPLINES, FORMS AND COMPONENTS

| DISCIPLINES THAT COMMUNICATE | FORM | DEFINITION/DESCRIPTION |
|---|---|---|
| **MOVEMENT** | | **NON-VERBAL PHYSICALIZATION. THE DEVELOPMENT OF A RESPONSIVE AND EXPRESSIVE BODY IS ENHANCED WHEN THE MOVEMENT ELEMENTS OF ENERGY, FOCUS AND CONTROL WORK TOGETHER.** |
| | tableau | Individual, pair or group stationary pose or picture that communicates an idea, an emotion or tells a story. |
| | creative movement | Physicalization that explores and expresses responses to stimuli; e.g., idea, sound, colour, feeling. |
| | mime | A generally silent art form that uses the body as the instrument of communication. |
| | dance drama | A story told through dance. |
| | improvised dance | Unplanned movement using dance steps. |
| | choreographed dance | A planned sequence of dance steps and movement patterns. |
| | stage fighting | A sequence of choreographed actions and reactions that create the illusion of a fight. |
| | clowning | Study of routines, techniques, characterization, costume, makeup and function of clowns. |
| | mask | Use of a means, often a covering, to modify physical and emotional facial qualities. |
| **SPEECH** | | **THE EXPLORATION OF TALKING AND SPEAKING TO MEET THE DEMANDS OF VERBAL COMMUNICATION. IT EXAMINES INTERPRETATION, THE MECHANISMS OF CONTROL OF VOCAL DELIVERY AND ACKNOWLEDGES THE IMPORTANCE OF LISTENING CRITICALLY.** |
| | storytelling | The relating of a narrative using expressive characterization and vocal variety. |
| | oral interpretation | A prepared oral reading of literature in which the reader uses voice and body to communicate an interpretation. |
| | choral speech | The art of group interpretation and communication of a piece of literature. |
| | radio play | A non-visual form that communicates a story through voice, sound effects and music. |

| DISCIPLINES THAT COMMUNICATE | FORM | DEFINITION/DESCRIPTION |
|---|---|---|
| **IMPROVISATION/ACTING** | | **THE ACTING OUT OF AN IDEA OR SITUATION USING SPONTANEOUS IMPROVISATIONS, PLANNED IMPROVISATIONS AND TEXT.** |
| | creative drama | Focuses on the development of the whole person through activities designed to develop concentration, the senses, imagination, physical self, speech, emotion and intellect. |
| | planned improvisation | Involves planned, rehearsed or polished action and or dialogue. |
| | spontaneous improvisation | Involves unplanned action and or dialogue. |
| | theatre sports | Structured, competitive improvisation developed by director, teacher and playwright Keith Johnstone, that is often used for actor training. |
| | group drama | A group investigation of an issue, topic or theme through the cooperative building of a drama using role (role drama). The emphasis is on understanding and process rather than presentation. |
| | puppetry | An art in which an inanimate object is given the appearance of life through manipulation. |
| | choric drama | A form of expression using skills such as enactment, coordinated group movement and mime together with theatrical elements such as scenery, costuming, properties, light and sound in order to enhance the choral speaking of a piece of literature. |
| | readers' theatre | A type of oral interpretation in which a group of readers performs works of literature using voice and gesture. Generally performed with script in hand and minimal use of blocking and technical aids. |
| | story theatre | The dramatization of a narrative where the action, relationships and theme of the story are represented visually through movement, mime and characterization. Actors speak their narration and dialogue. |
| | scripted work | Involves acting from a scripted source. |
| | monologue | A dramatic interpretation of an original or scripted piece presented by one person. |
| | audition piece | A dramatic selection that is prepared to demonstrate one's acting range and or ability. |
| | collective | Involves development of a presentation that is originated, shaped and structured through group process. |
| | musical theatre | Involves dance, song, spoken dialogue and spectacle. |
| | film/video | Forms of media that communicate through the use of acting, music, graphics, technology, etc. |

| DISCIPLINES THAT ENHANCE COMMUNICATION COMPONENT | | DEFINITION/DESCRIPTION |
|---|---|---|
| **THEATRE STUDIES** | | **THE INTRODUCTORY EXPLORATION OF SELECTED ELEMENTS OF DRAMA AND THEATRE THAT FOSTER AN APPRECIATION OF THEATRE AS AN HISTORICAL AND CULTURAL ART FORM.** |
| | performance analysis | The analysis, assessment or critique of the work of self and others. |
| | theatre history | An awareness of theatre as an historical and cultural art form that reflects the society of its time. |
| | the script | Familiarization with the play script. |
| **TECHNICAL THEATRE** | | **THE APPROPRIATE SELECTION, CONSTRUCTION AND MANIPULATION OF THOSE STAGING VARIABLES THAT VISUALLY AND AURALLY SUPPORT THE PERFORMER AND THE NEEDS OF THE PRODUCTION.** |
| | lighting | Use of equipment to provide visibility, establish emphasis, create mood and define time and place. |
| | sound | The creation and control of the auditory aspect of dramatic communication involving voice amplification, sound effects and music. |
| | makeup | The changing in appearance of a performer's face (or other exposed body surfaces) through use of cosmetics, hair pieces or prosthetics. Makeup is applied to emphasize character, to compensate for the exaggerating effect of stage lighting and distance and for special effects. |
| | costume | The stage apparel worn by performers often selected in terms of authenticity, character emphasis and staging conventions. |
| | set | The appropriate arrangement of scenery and properties to represent time and place, enhance theme and mood and suggest character. |
| | properties | Any moveable objects used on stage except scenery and costumes. Selection takes into account authenticity, practicality and safety. |
| | puppetry | An art in which an inanimate object is given the appearance of life through manipulation. |
| | mask | Use of a means, often a covering, to modify physical and emotional qualities. |
| | visual media | The presentation of a dramatic form through the use of visual technology; the use of this technology to enhance performance. |
| | management | The organization of resources, including personnel, in the preparation and operation of a performance.<br><br>Stage Management — the organization and operation of the performers and crews during pre-production, production and post production.<br><br>House Management — the organization and operation of the front of house during the running of a show.<br><br>Business Management — the organization and operation of the financial and promotional aspects of a production. |

# ORIENTATION

1. Definition

**ORIENTATION is the introduction of basic concepts, skills and attitudes in drama which should be addressed before commencing more in-depth work in the five DISCIPLINES covered in the junior high program. ORIENTATION, the foundation of the Junior High Drama Program, must be taught at all three grade levels. It is recommended that ORIENTATION be the first area of study covered. ORIENTATION can be integrated with DISCLIPLINES, or used as an approach to planning and executing the complete program.**

ORIENTATION focuses on three areas:

a) Classroom Behaviour Learner Expectations — knowledge and safe practise of classroom rules, procedures and routines; positive attitude and classroom participation; positive response to control signals. Students should dress appropriately.

b) Personal Development Learner Expectations — personal and interpersonal learner expectations that foster individual growth and assist in creating a positive classroom climate.

c) Preliminary DISCIPLINE Learner Expectations — involvement in activities that lay a foundation or plant the seeds for further study in the five DISCIPLINES that will be addressed in the junior high program: MOVEMENT, SPEECH, IMPROVISATION/ACTING, THEATRE STUDIES and TECHNICAL THEATRE.

2. Rationale

**ORIENTATION is of utmost importance for the following reasons:**

**a) Transition — Grade 7 is a key transitional year for students in the drama program. ORIENTATION aids in the transition from the elementary to the junior high drama curriculum and in the transitions to Grades 8 and 9. It addresses the variety in developmental growth of early adolescents.**

**b) Equalization — There are no prerequisites for any level of junior high drama. Therefore, it is essential that students are involved in ORIENTATION activities that help to establish a common starting point for the class that may be comprised of students with a wide variety of experience and background.**

**c) Diagnosis — Throughout ORIENTATION, the teacher will be diagnosing the students in order to plan a program that will best meet their needs. The diagnosis done in ORIENTATION will influence the direction and focus of the drama program. Teachers may wish to step back into ORIENTATION from time to time, as the need arises.**

**d) Motivation — ORIENTATION should involve students in interesting, challenging and enjoyable activities that will stimulate them to participate with enthusiasm in the drama program.**

3. Strategies

a) Orientation activities should:

- be non-threatening
- establish and reinforce teacher's control methods
- acclimatize students to drama classroom space
- begin with short, quickly paced exercises and progress to longer ones; any student-planning time given should be short
- establish routines for physical, vocal and mental warmups
- be sequential and relate to learner expectations and program
- be varied to indicate the scope of drama, including some reading and writing
- appeal to students as this builds rapport and enrolment, and makes control easier.

b) A suggested sequence for grouping students is:

- simultaneous action/parallel play (teacher dependent)
- pairs (change partners often)
- small group (constant teacher supervision and circulation).

c) A student notebook may include:

- journal entries to assist students in articulating and reflecting on their feelings, ideas and daily activities
- recordings of evaluations by self, peers and teacher
- notes and handouts.

## ORIENTATION LEARNER EXPECTATIONS

Classroom Behaviour Learner Expectations

The student will be able to:

1. understand and respond to classroom rules, procedures and routines
2. demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others
3. demonstrate respect for equipment, resources and facilities
4. respond appropriately to established control signals, e.g., a) voice command — "freeze", b) tambourine, c) drum, d) cymbal, e) visual signal, and f) overhead lights
5. participate positively in classroom activities
6. display appropriate classroom and audience behaviour.

Personal and Interpersonal Learner Expectations

The student will be able to:

7. demonstrate a willingness to take calculated and reasonable risks
8. share ideas confidently with others
9. focus concentration on one task at a time
10. listen effectively
11. generate imaginative and creative solutions to problems
12. meet deadlines and follow through on individual and group commitments
13. demonstrate trust by becoming comfortable, physically and emotionally, with others
14. work cooperatively and productively with all members of the class in pairs, small groups and large groups
15. support positively the work of others
16. offer and accept constructive criticism, given specific guidelines, with a desire to improve.

Preliminary DISCIPLINE Learner Expectations

The student will be able to:

17. recognize the purposes of and participate in warmup activities (all DISCIPLINES, as appropriate)
18. communicate through use of voice and body (SPEECH, MOVEMENT)
19. move in a variety of ways (MOVEMENT)
20. respond to directions without breaking concentration — side coaching (IMPROVISATION/ACTING)
21. speak, move and generate ideas spontaneously (IMPROVISATION/ACTING)
22. investigate a variety of roles and situations (IMPROVISATION/ACTING)
23. show awareness of story sequence (IMPROVISATION/ACTING)
24. understand that technical elements enhance verbal/physical communication (TECHNICAL THEATRE)
25. recognize that there is an historical and cultural aspect of drama/theatre (THEATRE STUDIES)
26. demonstrate awareness of the multi-disciplinary nature of drama/theatre (all DISCIPLINES)

## ORIENTATION SAMPLE EVALUATION

Sample evaluation statements have been provided below. For evaluation details, see p. 163.

The student demonstrates the ability to:

Classroom Behaviour Learner Expectations

1. respond to classroom rules, procedures and routines
2. display a responsible attitude toward physical and emotional safety and comfort
3. show respect for equipment, resources and facilities
4. respond appropriately to established control signals
5. participate positively in classroom activities
6. display appropriate classroom and audience behaviour

Personal and Interpersonal Learner Expectations

7. take calculated and reasonable risks
8. share ideas confidently with others
9. focus concentration on one task at a time
10. listen effectively
11. generate imaginative and creative solutions to problems
12. meet deadlines and follow through on individual and group commitments
13. show trust by becoming comfortable, physically and emotionally, with others
14. work cooperatively and productively with all members of the class in pairs, small groups and large groups
15. support positively the work of others
16. offer and accept constructive criticism, given specific guidelines, with a desire to improve

Preliminary DISCIPLINE Learner Expectations

17. recognize the need for and participate in warmup activities
18. communicate through use of voice and body
19. move in a variety of ways
20. respond to directions without breaking concentration (side coaching)
21. speak, move, and generate ideas spontaneously
22. investigate a variety of roles and situations
23. show awareness of story sequence
24. understand that technical elements enhance verbal/physical communication
25. recognize that there is an historical and cultural aspect of drama/theatre
26. discuss the multi-disciplinary nature of drama/theatre.

## ORIENTATION SAMPLE EVALUATION CHART

Class 8C
Mrs. Tims

ORIENTATION LEARNER EXPECTATIONS

| STUDENTS | #1 | #2 | #3 | #4 | #5 | #6 | #7 | #8 | #9 | #10 | #11 | #12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Gary | G | E | E | G | I | G | G | G | E | G | E | G |
| Suzanne | E | E | G | E | E | I | E | E | G | I | I | E |
| Roberta | G | G | G | I | NW | G | I | G | E | E | G | G |
| Gaye | E | E | E | E | G | E | E | NW | I | E | E | E |
| Marilyn | NW | G | I | NW | E | I | G | E | G | I | I | I |
| Kathy | | | | | | | | | | | | |
| Janet | | | | | | | | | | | | |
| Therese | | | | | | | | | | | | |
| Neil | | | | | | | | | | | | |
| Karen | | | | | | | | | | | | |
| Tami | | | | | | | | | | | | |
| Bil | | | | | | | | | | | | |
| Arman | | | | | | | | | | | | |
| Debbie | | | | | | | | | | | | |
| Terry S. | | | | | | | | | | | | |
| Pat | | | | | | | | | | | | |
| Terry K. | | | | | | | | | | | | |

Rating Scale: E = Excellent G = Good I = Improving NW = Needs Work U = Unsatisfactory

## HOW TO PLAN A LESSON

| | |
|---|---|
| **LEARNER EXPECTATIONS:** | Which learner expectations does this lesson address? |
| **MATERIAL/ PREPARATION:** | What supplies and equipment are necessary? What must be prepared before the lesson? |
| **OBJECTIVES:** | What should students accomplish in this lesson? |
| **INTRODUCTION/ WARMUP:** | What instruction, discussion and or warmup (physical/vocal/mental preparation) is necessary for this lesson? |
| **ACTIVITIES:** | What will the students do? Proceed from simpler exercises to the more complex. Activities should be related and sequential. |
| **CLOSURE:** | What final activity concludes the lesson? For example, culminating activity, student evaluation, summary discussion, journal writing, concluding routine, etc. |
| **EVALUATION:** | Did students meet the objectives of the lesson? How is the progress of the students assessed? |
| **EXTENSIONS:** | What further activities or directions could be explored, given time and student interest? |
| **TEACHER TIPS:** | What teaching tips, hints, cautions or comments relate to this lesson? |



## SAMPLE LESSON PLAN — ORIENTATION DAY 9

| | |
|---|---|
| **LEARNER EXPECTATIONS:** | #18 Communicate through the use of voice and body.<br>#24 Understand that technical elements enhance verbal physical communication. |
| **MATERIALS/ PREPARATION:** | Spotlight or overhead projector with coloured gels. List of titles. Set up lighting equipment. |
| **OBJECTIVES:** | The student will be able to:<br>1. communicate concrete and abstract ideas through tableaux<br>2. use lighting in tableaux. |
| **INTRODUCTION/ WARMUP:** | 1. Discussion of previous day's lesson<br>2. Definition of term tableau — stationary pose that communicates an idea, emotion, or story<br>3. Physical Warmup — daily routine |
| **ACTIVITIES:** | 1. Title Tableau — see Activity #24<br>2. Take 3 Tableaux — see Activity #25 |
| **CLOSURE:** | Theme Tableaux Presentation — with class analysis. |
| **EVALUATION:** | 1. The student communicated ideas through tableaux.<br>2. The student used lighting in tableaux. |
| **EXTENSIONS:** | Enhance presentation with props, costumes or music. |
| **TEACHER TIPS:** | If no lighting equipment is available, turn off classroom lights and or have students close eyes. The darker the room, the more effective the presentation. |

## ORIENTATION UNIT CHART

This sample ORIENTATION chart suggests a sequencing of learner expectations and an approach to teaching ORIENTATION as a unit. Activities detailed on pp. 41-46

| | LEARNER EXPECTATIONS FOCUS | | ACTIVITY #1 | ACTIVITY #2 | ACTIVITY #3 | | EVALUATION |
|---|---|---|---|---|---|---|---|
| DAY 1 | # 1 Rules<br># 4 Control<br># 9 Concentration | | Rules, Regulations and Routines | 1. Introducing | 2. Freeze, Turn, Jump, Twizzle | | Teacher observation |
| DAY 2 | # 8 Confidence<br>#14 Cooperation | | 3. Alliteration Name Game | 4. Atom | 5. Partner Introductions | | Teacher observation |
| DAY 3 | # 4 Control<br># 9 Concentration | | 6. Stop Freeze<br>6f. Freeze in Character | 7. Third Person | 8. Milling Control | | Question answer |
| DAY 4 | # 2 Safety<br>#13 Trust<br>#20 Side coaching | | 9. Blind Walks<br>10. It Only Comes Out at Night | 11. The Escape | 12. Escape from the Walled Town | | Teacher observation<br>Student log book |
| DAY 5 | # 5 Participation<br>#14 Cooperation | | 13. Human Scavenger Hunt | 14. Happy Families | 15. Headline Hunters | | Teacher observation |
| DAY 6 | # 9 Concentration<br>#19 Movement | | 16. Who Started the Motion | 17. Mirror Images | 18. Puppet Master | | Student discussion |
| DAY 7 | #18 Voice<br>#19 Movement<br>#24 Technical aids | | 19. Robots | 20. Building a Machine | 21. Chanting Machine | | Teacher observation |
| DAY 8 | #18 Physical communication<br>#19 Movement | | 6e. Freeze and Justify | 22. Clay Sculpture | 23. Statue Museum | | Teacher observation |
| DAY 9 | # 6 Audience behaviour<br>#23 Sequencing<br>#24 Technical aids | | 24. Title Tableau | 25. Take 3 Tableaux | 26. Theme Tableaux with Narrator | | Student demonstration |
| DAY 10 | #11 Creative thinking<br>#21 Spontaneity | | 27. Join Me | 28. Join Me and Tell Me What You're Thinking | 29. Join Me and Bring the Scene to Life | | Student discussion |

| | LEARNER EXPECTATIONS FOCUS | | ACTIVITY #1 | ACTIVITY #2 | ACTIVITY #3 | | EVALUATION |
|---|---|---|---|---|---|---|---|
| DAY 11 | #21 Spontaneity<br>#22 Role playing | | 30. The Expert | 31. Expert Interviews | 32. Shiva Expert (in performance) | | Student demonstration |
| DAY 12 | # 7 Risk taking<br>#10 Listening | | 33. Detective | 33a. Missing Person | 33b. Interview on Missing Person | | Teacher observation |
| DAY 13 | #12 Commitment<br>#18 Physical communication<br>#24 Technical aids | | 33c. Missing Person Report (written) | 33d. Group Story with Tableaux (rehearsed) | 33d. Group Story with Tableaux (presented with blackouts) | | Teacher marks written report<br>Students and teacher evaluate performances |
| DAY 14 | # 8 Confidence<br>#16 Critical analysis<br>#23 Story sequence<br>#24 Technical aids | | 33e. Script Missing Person Scenes | 33f. Rehearse Missing Person Scenes | 33g Present Missing Person Scenes | | Teacher marks written report<br>Students eval scripts<br>Students and teacher evaluate polished scenes |
| DAY 15 | # 6 Audience behaviour<br>#22 Role playing<br>#25 Evolution of drama | | 34. Lifetime Achievement Awards Nominees | 34a Lifetime Achievement Awards Preparation | 34b. Lifetime Achievement Awards Presentation | | Teacher evaluates written research<br>Students and teacher evaluate performances |

## ACTIVITY DESCRIPTIONS

1. Introducing . . . ! Part 2 — *Improvisation: Learning Through Drama*, p. 5.

2. Freeze, Turn, Jump, Twizzle — students walk randomly around the room listening for the direction given by the teacher.

   a) If the direction is "freeze", they must stop all movement instantly.

   b) If the direction is "turn", they must turn 180° and then freeze.

   c) If the direction is "jump", they must jump in the air while turning 180° and they must freeze when they land.

   d) If the direction is "twizzle", they must jump in the air while turning a full 360° and they must freeze when they land.

   Thus, they have two things on which to concentrate — performing the correct action and freezing once they have completed the action.

   If they make a mistake or are caught moving, they are out and must sit on the side. The last person left is the winner. The teacher must be very strict with the freeze; e.g., no blinking, breathing, eyeball movement, etc.

3. Alliteration Name Game — everyone sits in a circle. The student to the left of the teacher makes up an adjective, beginning with their initial, to add to the front of their name; e.g., dashing Dan, vivacious Vicki. The next student repeats the first student's name and gives his own adjective and name. Repeat around the circle.

4. Atom — *Improvisation: Learning Through Drama*, p. 9.

5. Partner Introductions — in pairs, students have two minutes to learn as much as they can about their partner. At a signal from the teacher a circle is formed and each person in turn introduces his partner and tells one or two things about him/her. Encourage a variety of introductions.

6. Stop Freeze — students move about room in a random pattern and avoid body contact with others. When signal is given by a control device, they "stop" or "freeze". They should be encouraged to hold all body parts as still as possible until released by word command.

   Variations

   a) Shapes and Levels Freeze — the students freeze in a variety of shapes (twisted, curved, straight) or in a variety of levels (high, medium, low).

   b) Locomotion Freeze — students change the way they are moving around the room, as instructed by the teacher (hop, roll, jump, etc.).

   c) Contact Freeze — teacher calls out body parts; e.g., knee to shin, elbow to head. Students have to the count of three to make contact with at least one other person and freeze. Repeat with different body parts.

   d) High and Low Freeze — partners face each other, then on a signal run toward each other. Just before they meet they freeze in a shape where one student is high, and the other is low. Partners should not make contact.

e) Freeze and Justify — the individual players are to perform any movement that continuously changes their body position. When cued to freeze, the teacher walks among the group asking individuals who or what they are and what they might be doing. Each person questioned must justify his position. After three or four players are questioned they move again and the game continues.

f) Freeze in Character — students begin moving various parts of the body as suggested by the leader; e.g., hands, hands and arms, hands, arms, and hips, etc., and adding other parts until the whole body is in motion. Students "freeze" on the control signal:

i) as a specific character; e.g., traffic policeman, high fashion model, football star
ii) in a mood, or emotion; e.g, fear, joy, anger, horror.

7. Third Person — *Improvisation: Learning Through Drama*, p. 7.

8. Milling Control — have students constantly mill through the centre of the room avoiding physical or eye contact with anyone.

a) Repeat with eye contact.

b) Repeat with eye contact and a handshake.

(At this point, explain the importance of self-control of laughter and that students are not allowed to smile or laugh. If they feel themselves losing control, they must face a wall and regain their composure. No one is allowed to let anyone see him smiling.)

c) Repeat with a handshake and a name exchange.

d) Repeat with students saying, "Hit the road!" or "Take off!" to anyone they meet.

e) Repeat using compliments.

NOTE: Activities #9 - #12 involve blind, trust exercises which require mature behaviour and extreme caution to ensure the safety of students. If students do not move slowly and protect others and themselves, the exercises should be stopped.

9. Blind Walks — divide the class into pairs.

a) One player in each pair will close his eyes while his partner leads him around the room. When the leader calls "change", roles reverse. Encourage less and less physical handling by the guide until response can be controlled by the pressure of only one finger.

b) Two players. Place obstacles such as chairs around the room. One player closes his eyes and proceeds to walk around the room. His partner walks behind him and vocally directs him around the obstacles. There is no physical contact unless needed to prevent a collision. Encourage calm talking and even whispering. Reverse roles.

c) Two players. Played the same as part b) except verbal cues are given from a fixed position in the room. Reverse roles. Change partners.

Side Coaching: Trust your partner. Listen for his voice. Wait for his touch. Keep your eyes closed. Depend on your guide for directions. Move slowly!

10. It Only Comes Out at Night — *Improvisation: Learning Through Drama*, p. 69.

11. The Escape

a) The whole class attempts to walk from one end of the room to the other without making a sound. There is no need to rush as there is no time limit on this part. Repeat if there is any noise at all.

b) Repeat in pairs. One player in each pair is wounded and depends on physical help from the other; the one not wounded is blind and depends on sensitive guidance from the wounded one. Repeat if there is any noise at all.

Side Coaching: Take your time! Be sensitive to the problem. Be aware of those around you. Make no sound. Help your partner. He is blind and you are wounded. Help each other. Work together.

12. Escape from the Walled Town — *Improvisation: Learning Through Drama*, p. 69.

13. Human Scavenger Hunt — develop a sheet with twenty characteristics that students in your class may have; e.g., wearing jeans, has freckles, wears braces. Students must find classmates who fit the description and have them sign beside the description. One person can only sign another's sheet once.

14. Happy Families — *Improvisation: Learning Through Drama*, p. 50.

15. Headline Hunters — in groups of three to five, students are given a newspaper headline from which they are to develop a story that they will act out. If time permits volunteer groups may show their scenes.

16. Who Started the Motion — players stand in a circle formation. One player is selected as "it" and leaves the room. A leader is chosen, who leads the rest of the players through a series of motions. "It" returns and stands in the centre of the circle. The entire circle of players tries to keep "it" from discovering who the leader of the action is. The leader becomes "it" if he is discovered.

NOTE: Encourage the leader to change motions as often as possible. Notice that when the players gain skill in playing this game, they will pick up the changes in motion from other players rather than directly from the leader. This form of subtle interplay should be discovered by the players as they work together and not be suggested by the teacher.

17. Mirror Images — *Improvisation: Learning Through Drama*, pp. 20–21.

NOTE: Have students begin the mirror exercise sitting on the floor facing their partner. This restricts their movements to arms, hands and head in the beginning. As their concentration and coordination develop, they may stand and include movements of the legs, torso and entire body.

18. Puppet Master — students choose a partner, A and B. A is the puppet, B the puppeteer. A is seated on the floor, legs forward, with body in a limp/relaxed position. B is the puppet master. Imaginary strings are attached to A's ankles, knees, elbows, wrists and head. B must move A through the manipulation of the strings only, into either a kneeling or standing position in which A is capable of supporting his own weight. A is requested not to "help" B by moving into any position voluntarily.

19. Robots — *Improvisation: Learning Through Drama*, p. 19.

20. Building a Machine — *Improvisation: Learning Through Drama*, p. 19.

21. Chanting Machine — students divide into groups of four or five. Teacher calls out name of real machine; e.g., toaster, typewriter, grandfather clock, computer, car wash. Students create the assigned machine using a combination of movement, sound and/or words associated with the specific machine.

Variation — the entire class may be involved in building one huge machine such as a computer. The class may be subdivided into three groups — one group doing the machine movement, the second group supplying the sound and the third group supplying the word poem. The word poem is a collective poem made by the group and elicited from student word association with the idea of computer and machine; e.g.,

Hard, cold, metal — hostile
Repetition, repetition
Bang . . . bang

The teacher can direct this combination of movement sound word poem by focusing on isolated elements or combining them in various ways; e.g., movement and word poem, movement and sound, word poem and sound.

22. Clay Sculpture — in pairs, A manipulates B (the clay) into a dramatic position and decides on a title for the sculpture. B holds the position while the class guesses the title. Repeat, changing A and B. Repeat the exercise but increase the number of students in the group. Continue to increase the size of the group until the whole class forms a sculptured group.

Variation — A talks B into a physical position. A cannot use his hands (have him clasp his hands behind his back). B freezes in the position. Repeat, switching roles.

Repeat the exercise but have the students stand in two long lines facing each other six feet apart. (It becomes extremely difficult to hear their partner.)

Repeat setting one of the two lines five or six feet further to the right than the other. This causes the partners to not be across from each other.

23. Statue Museum — students each find their own space and freeze in a neutral position. Class imagines the drama room as a museum full of statues. As the teacher walks through the museum, he calls out the titles of the statues. Each student becomes a statue which represents that title. Start with concrete titles and work toward abstract ones; e.g., the hunter, the opera singer, studying, hunger, pain.

Repeat the exercise having the students work in pairs. As titles are called, have the pair become one sculpture without any verbal communication between the partners; e.g., the fugitive, at the dentist, torture, friendship, the secret. Repeat the exercise in groups of four — again with no verbal communication; e.g., the party, the ballet, spaghetti, war, the football game. Repeat using half the class with the other half observing.

24. Title Tableau — teacher calls out a title; e.g., The Prisoner, The Athlete. On the count of three, students assume a frozen position that shows some activity or action appropriate to the title given. After the tableau is formed, the teacher asks the individual participants to explain what they are doing in the picture.

25. Take 3 Tableaux — give small groups a theme from which they can develop a simple story told through three frozen positions; e.g., murder: a) murderer sneaking up on victim, b) the murder taking place, and c) victim dead on floor, murderer escaping.

Hold a whole group rehearsal using available lights. During blackouts actors have five seconds to get into their frozen position. When lights come on positions are held for three or four seconds. Repeat for three takes. May be performed for class. Coloured gels in the lights may add to the effect. (Overhead projectors work well to light tableaux.)

26. Theme Tableaux with Narrator — students develop a series of tableaux (between five and ten) based on a theme of their choice. The tableaux are related by narration (voiceover during blackout). These projects may involve music, lighting and sound effects, props and costumes if desired.

27. Join Me — first player begins a simple activity such as washing windows, painting a wall, etc. When other players think they can identify the activity, one at a time they may join in with the first player.

28. Join Me and Tell Me What You're Thinking — when any number of students have joined the activity, the teacher periodically calls out, "Tell me what you're thinking", to any student who will then say a line from their character's mind.

29. Join Me and Bring the Scene to Life — when any number of students have joined the activity, the teacher calls out, "Bring the scene to life". The participants add speech to the action.

30. The Expert — students are in their "own space" throughout the room. (It may be easier if they face a wall.) On a given signal all the students will begin to speak simultaneously as experts on a given subject. Whatever the expert says is fact because he is "the expert". The expert can produce films, diagrams, examples, etc., to illustrate any of his supremely intelligent theories. Some topics might be: growing macaroni trees, hearing aids for corn, eyeglasses for potatoes, etc.

31. Expert Interviews — in partners, A is an expert and B is the interviewer. Either A or B can choose the area of expertise. Then B conducts an interview questioning A about his/her expertise.

32. Shiva Expert — two students volunteer to deliver an expert lecture to the class who sit in an audience formation. One student speaks with hands behind back, while the other stands behind, slips arms under partner's arms and moves, gestures and manipulates the arms as though they belonged to the speaker.

33. Detective — students are seated in a circle. Teacher hands out detective ID cards with precinct numbers and city filled in. There should be approximately four cards with the same precinct number and city as these cards will determine groupings for following activities. Each student fills out their name and badge number on their own card and mentally develops a detective character for themselves. Teacher tells group they have been chosen because they are the best in their fields and their assistance is needed to find a missing person. Have each detective introduce himself to the rest of the group.

    NOTE: Teacher may assume role of chief detective.

    a) Missing Person — as a demonstration of what will be required later by small groups of students, hold up a picture of a missing person to the entire circle of detectives. Give the character some background, such as who they are, where they live, how long they have been missing, etc. Encourage the detectives to ask specific questions.

       Now divide the class into groups of four, using precinct numbers, and give each group a different picture. In role, the detectives create a background for the picture, including as much specific information as possible. Return to large circle and share information with other precincts on your missing person. Encourage all detectives to ask specific questions.

    b) Interview on Missing Person — return to small groups. Each detective will now assume another role, that of a relative, friend or associate of their group's missing person. Each of these will be interviewed by another student in their group who switches back into the role of detective. Switch until everyone has been interviewed as an associate of the missing person and everyone has conducted an interview.

c) Missing Person Report — in same small groups, each student assumes detective role again. Each detective must now write a missing person's report, in story form, using the information retrieved in interviews. Stories should have a definite beginning, middle and end. Pictures and stories are put up on the wall as a display of information.

NOTE: Students now remain in their small groups for the remaining activities.

d) Group Story with Tableaux — group members now decide which character(s) or event(s) they would like to focus on and create a story in tableau to illustrate what happened to their missing person. Rehearse and present, with blackouts between tableaux.

e) Script Missing Person Scenes — group members now create a scene about their missing person. It may be an expansion of the tableaux, and or take any information or situation; e.g., if there has been a kidnapping, it could be recreated. Scenes should have a definite beginning, middle, climax and end and be written in script format.

f) Rehearse Missing Person Scenes — scripted scenes are rehearsed, within a set period of time allowed by teacher. This should be fairly short. Encourage students to use their time well.

g) Present Missing Person Scenes — scripted scenes are presented to entire class. Students and teacher evaluate work, based on predetermined criteria.

34. Lifetime Achievement Awards Nominees

Teacher relates Cecily O'Neill's quote to students: "Drama connects us with the past and makes it available at the moment. True historical awareness requires a sensitivity to the fear and tensions of human events of the past." Introduce the idea of the importance of many people and of historical events on the evolution of drama from its beginnings in caves to now. Discussion could include how the evolution of different kinds of films and music has influenced the nominees; e.g., punk rock, headbangers, Beatles, anti-war films and music, films revolving around fantasy, etc.

Teacher assigns, or each student chooses, an identity that they will research and then play as a character who has been nominated for a Lifetime Achievement Award. (Librarians should be warned in advance so they can help the students research.) Students should be encouraged to use any or all of the enhancing technical elements (lights, sound, music, costumes, props) to convince the audience (teacher and class) why they should win this award. Each performance should be in the form of a speech. You might suggest questions to guide the students' research, such as:

Who are you?
When and where did/do you live?
What work did/do you do?
Why do you think you were/are important to your time? What else was/is happening?
What or who has influenced you the most?
Why do you think you should receive this award?

Teacher should stress that each student must stay in character throughout all performances.

a) Lifetime Achievement Awards Preparation — students research their characters, write their speeches, and plan which simple technical aids they are going to use to enhance their performances.

b) Lifetime Achievement Awards Presentation — each student presents his/her speech. All students stay in character throughout the performance, whether on stage or as an audience member. You may choose winners, if you wish.

# ORIENTATION BIBLIOGRAPHY

## RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

This very current book is an ideal student–oriented improvisation resource. Theory is at a minimum; practical application (a wide variety of workshops, games and exercises) is at a maximum. The text begins with a fine orientation section called "Moving into Drama". Subsequent sections deal with role, small and large group improvisation, problem solving, ritual, storytelling . . . and many others. The text concludes with focus on performance (preparatory chapters on theatre crafts and audience).

A minor irritation with this text is the lack of an index. A bonus is the stress, throughout, on the importance of keeping a drama journal; each chapter provides excellent focusing questions.

In short, *Improvisation: Learning through Drama* is exactly what its title indicates and is a superb text for finding, and exploring, beginnings in improvisation.

Ommanney, Katharine Anne and Harry H. Schanker. *The Stage and the School*. Fifth edition. New York: McGraw–Hill, Inc., 1982.

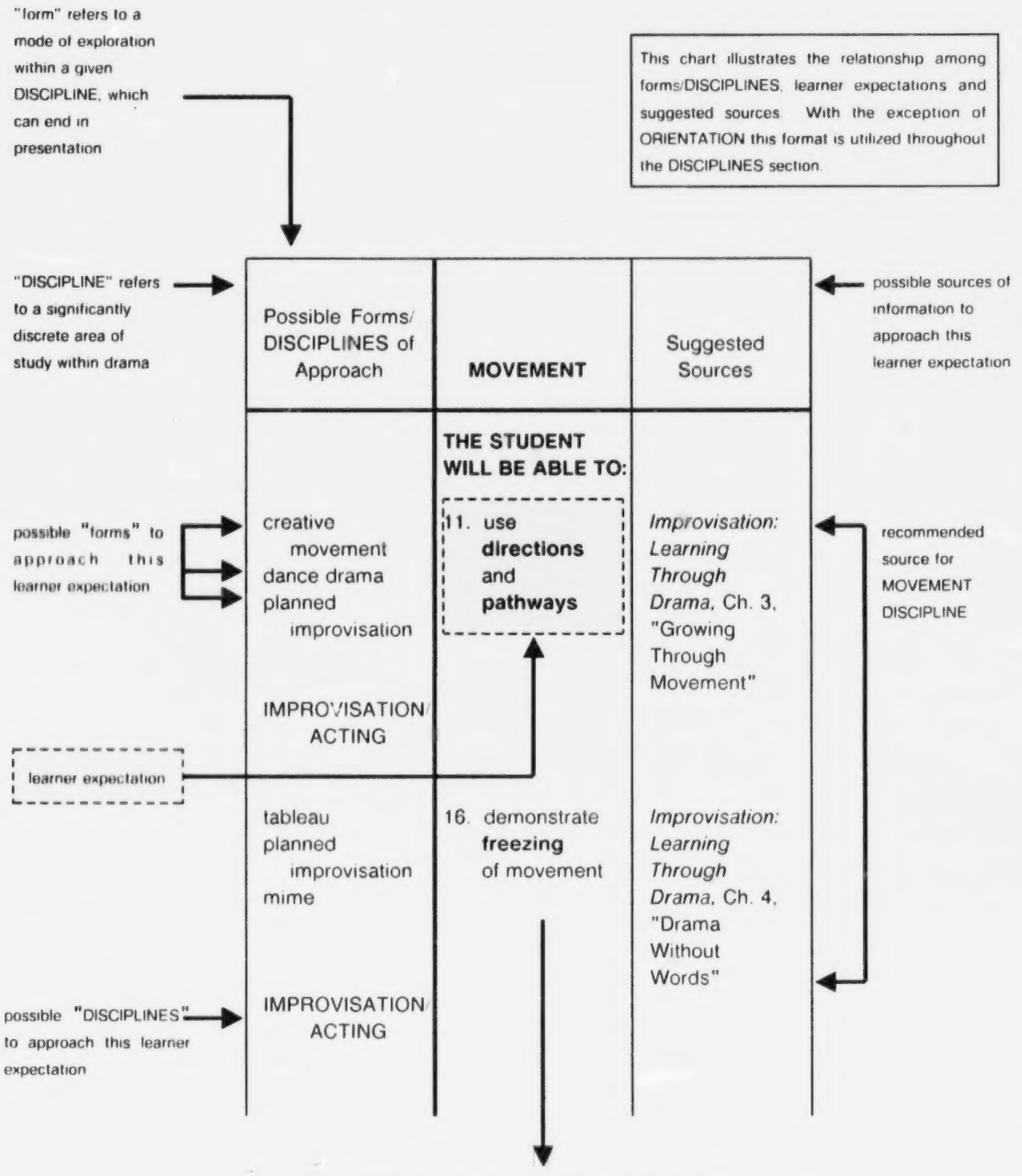
Although originally written fifty years ago, as a high school text, this updated edition gives a very good overview of all the drama DISCIPLINES to be addressed at the junior high level. The book includes chapters on: The Student of Drama, Improvisation, Mime, Voice and Diction, Acting, The Structure of Drama, Varieties of Drama, Evaluation of Drama, History of the Drama, Fundamentals of Play Production, Stage Settings, Stage Lighting, Costuming, Makeup, The Musical Play and a Treasury of Scenes and Monologues. Although some of the suggested scenes may be beyond the level of junior high students, the majority of the exercises, information and material is suitable.

## OTHER LEARNING RESOURCES

*Elementary Drama Curriculum Guide*. Edmonton: Alberta Education, 1985.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 – 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427–2767.

# DISCIPLINES FORMAT EXPLANATION


"form" refers to a mode of exploration within a given DISCIPLINE, which can end in presentation
This chart illustrates the relationship among forms/DISCIPLINES, learner expectations and suggested sources. With the exception of ORIENTATION this format is utilized throughout the DISCIPLINES section.
"DISCIPLINE" refers to a significantly discrete area of study within drama
Possible Forms/ DISCIPLINES of Approach
MOVEMENT
Suggested Sources
possible sources of information to approach this learner expectation
THE STUDENT WILL BE ABLE TO:
possible "forms" to approach this learner expectation
creative movement
dance drama
planned improvisation
IMPROVISATION/ ACTING
11. use directions and pathways
Improvisation: Learning Through Drama, Ch. 3, "Growing Through Movement"
recommended source for MOVEMENT DISCIPLINE
learner expectation
tableau
planned improvisation
mime
IMPROVISATION/ ACTING
16. demonstrate freezing of movement
Improvisation: Learning Through Drama, Ch. 4, "Drama Without Words"
possible "DISCIPLINES" to approach this learner expectation

**bold** indicates terms found in glossary

# MOVEMENT DISCIPLINE

> "Movement is an important part of a person's imaginative, emotional, and physical development . . . Movement is basic to life and thus to Drama."[1]

Definition: **MOVEMENT** is non-verbal physicalization. The development of a responsive and expressive body is enhanced when the movement elements of energy, focus and control work together.

Prerequisite: ORIENTATION must precede work in MOVEMENT.

Approach: MOVEMENT can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and or activity.

This DISCIPLINE has been divided into beginning, intermediate and advanced levels. This is not meant to correspond to grade levels, but is intended as a statement of sequence. Concepts, skills and attitudes may be taught singly or in combination, as appropriate.

Required: by the end of a three-year Junior High Drama Program, students should have covered all the concepts, skills and attitudes in MOVEMENT.

Elective: for direction on elective studies, see p. 96.

Sample MOVEMENT lesson plans can be found on pp. 126-131.

Special Information: the form(s) used to teach the MOVEMENT concepts, skills and attitudes may be dictated by the size of the classroom. In order to ensure safety, the teacher should establish physical warmup routines. Students must wear clothing and footwear appropriate to the activities undertaken. Stage fighting should only be taught by teachers with special training.

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[1]Robert Barton (et al.), *Nobody in the Cast* (Don Mills: Academic Press Canada, 1969), p. 23.

| Possible Forms/ DISCIPLINES of Approach | **MOVEMENT** | Suggested Sources |
|---|---|---|
| | **The student will be able to:**<br><br>**LEVEL I — BEGINNING** | |
| improvised dance<br>mime<br>TECHNICAL THEATRE<br>ORIENTATION | 1. demonstrate understanding of and apply appropriate safety procedures | |
| tableau<br>improvised dance<br>story theatre<br>IMPROVISATION/ACTING | 2. demonstrate awareness of personal and shared **space** | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| dance drama<br>creative movement<br>SPEECH<br>IMPROVISATION/ACTING | 3. use physical relaxation techniques effectively | *The Stage and the School*, Ch. 3, "Pantomime and Mime" |
| mime<br>creative drama<br>SPEECH<br>IMPROVISATION/ACTING | 4. recognize the need for and demonstrate **warmup** activities | *Basic Drama Projects* "Body and Voice Warmups", Ch. 1, "Loosening Up" |
| mime<br>puppetry<br>readers' theatre<br>IMPROVISATION/ACTING | 5. move individual body parts | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words", *The Stage and the School*, Ch. 3, "Pantomime and Mime" |
| choral speech<br>mime<br>SPEECH<br>IMPROVISATION/ACTING | 6. use proper posture | *Basic Drama Projects*, Ch. 9, "Practicing Basic Movement", *The Stage and the School*, Ch. 3, "Pantomime and Mime" |
| tableau<br>creative movement<br>improvised dance<br>IMPROVISATION/ACTING | 7. demonstrate awareness of his or her own body and its movement potential. | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |

| Possible Forms/ DISCIPLINES of Approach | **MOVEMENT** | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| creative movement<br>spontaneous improvisation<br>mime<br>IMPROVISATION/ACTING | 8. display increased freedom of movement | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| creative drama<br>spontaneous improvisation<br>creative movement<br>IMPROVISATION/ACTING | 9. travel through **space** in a variety of ways; e.g., running, creeping and jumping | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| clowning<br>mime<br>creative movement<br>IMPROVISATION/ACTING | 10. use varying speeds of movement | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words" |
| creative movement<br>dance drama<br>planned improvisation<br>IMPROVISATION/ACTING | 11. use **directions** and **pathways** | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| tableau<br>creative movement<br>planned improvisation<br>IMPROVISATION/ACTING | 12. use **levels** | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| mime<br>choric drama<br>dance drama<br>IMPROVISATION/ACTING | 13. control **focus** and **energy** in movement and **gesture** | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words", *The Stage and the School*, Ch. 3, "Pantomime and Mime" |
| tableau<br>mime<br>choric drama<br>IMPROVISATION/ACTING | 14. create **shapes** with the body | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| creative movement<br>clowning<br>mime<br>IMPROVISATION/ACTING | 15. display increased **balance** and **coordination**. | *Improvisation: Learning Through Drama*, Ch. 5, "Dance Drama", *The Stage and the School*, Ch. 3, "Pantomime and Mime" |

| Possible Forms/ DISCIPLINES of Approach | **MOVEMENT** | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| tableau<br>planned improvisation<br>mime<br>IMPROVISATION/ACTING | 16. demonstrate **freezing** of movement | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words" |
| mime<br>clowning<br>puppetry<br>IMPROVISATION/ACTING | 17. use movement to communicate non–verbally | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words", *The Stage and the School*, Ch. 3, "Pantomime and Mime" |
| creative drama<br>planned improvisation<br>creative movement<br>IMPROVISATION/ACTING | 18. create movement in response to music | *Improvisation: Learning Through Drama*, Ch. 5, "Dance Drama" |
| readers' theatre<br>spontaneous improvisation<br>SPEECH<br>IMPROVISATION/ACTING | 19. translate sounds, words, **images** and emotions into movement | *Improvisation: Learning Through Drama*, Ch. 5, "Dance Drama" |
| | **LEVEL II — INTERMEDIATE** | |
| creative movement<br>mime<br>stage fighting<br>IMPROVISATION/ACTING | 20. extend body **flexibility** | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| mime<br>storytelling<br>readers' theatre<br>IMPROVISATION/ACTING | 21. display **clarity** of movement and **gesture** | *The Stage and the School*, Ch. 3, "Pantomime and Mime" |
| mime<br>stage fighting<br>clowning<br>SPEECH | 22. use exaggerated movement and **gesture** | *The Stage and the School*, Ch. 3, "Pantomime and Mime" |

| Possible Forms/ DISCIPLINES of Approach | MOVEMENT | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| mime<br>choreographed dance<br>stage fighting<br>IMPROVISATION/ACTING | 23. plan, repeat and combine **movement patterns** | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement", Ch. 4, "Drama Without Words" |
| mime<br>planned improvisation<br>stage fighting<br>IMPROVISATION/ACTING | 24. plan movement for audience visibility and spatial limitations | |
| story theatre<br>planned improvisation<br>mask<br>IMPROVISATION/ACTING | 25. communicate environment, character and situation non-verbally | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words", Ch. 7, "Improvising in Drama" |
| | **LEVEL III — ADVANCED** | |
| tableau<br>mime<br>readers' theatre<br>IMPROVISATION/ACTING | 26. use **contrast** in movement | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words" |
| storytelling<br>dance drama<br>SPEECH<br>IMPROVISATION/ACTING | 27. create and sustain **mood** through movement | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words", Ch. 5, "Dance Drama" |
| planned improvisation<br>stage fighting<br>creative movement<br>IMPROVISATION/ACTING | 28. coordinate movement and **movement patterns** with other students. | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement", Ch. 5, "Dance Drama" |

## MOVEMENT GLOSSARY

| | |
|---|---|
| Balance | A state or position of stability. |
| Clarity | Distinctness and clearness. |
| Contrast | Distinct variations selected to heighten interest; e.g., speed, level, direction, mood and character. |
| Coordination | The ability to make body parts act together harmoniously. |
| Direction | Lines of movement — forward, backward, sideways, up, down. |
| Energy | A physical exertion that initiates, controls and stops movement. |
| Flexibility | Ease of bending and stretching. |
| Focus | Where the attention of the audience is directed. Focus may be attained through location, body position, level, speech, movement, etc.<br>a) "Giving" focus — the process whereby one actor takes a less dominant position in order to give more emphasis to another actor.<br>b) "Taking" focus — the process of attracting the attention of the audience at the appropriate moment.<br>c) "Sharing" focus — the process whereby the attention is shared. |
| Freeze | To stop all motion instantaneously; hold the position. |
| Gesture | A movement of the body, head or limbs that intentionally expresses or emphasizes an idea, emotion or attitude. |
| Images | Symbols that project a statement or emotion from imagination into visual form. |
| Level | An aspect of space dealing with height from the floor, often designated as high, medium and low. |
| Mood | The dominant emotion aroused in the observer. |
| Movement Pattern | A combination of movements that can be repeated. |
| Pathways | The routes taken as one moves through space; e.g., curved, spiral, straight, zig zag. |
| Shape | A form that one creates with the body; e.g., open/closed, twisted, long, round, angular. |
| Space | The area occupied by the body or body parts or the area that may be occupied. |
| Warmups | A series of physical activities to prepare the body for safe movement. |

## MOVEMENT SAMPLE EVALUATION

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 163–164.

| The student demonstrates the ability to: | | | | | | Comments |
|---|---|---|---|---|---|---|
| **LEVEL I — BEGINNING** | | | | | | |
| 1. practise appropriate safety procedures | | | | | | |
| 2. move within a personal and shared **space** | | | | | | |
| 3. relax physically | | | | | | |
| 4. identify reasons for **warmups** and participate in **warmup** activities | | | | | | |
| 5. move individual body parts | | | | | | |
| 6. practise proper posture | | | | | | |
| 7. recognize personal movement potential | | | | | | |
| 8. display increased freedom of movement | | | | | | |
| 9. travel through **space** in varied ways | | | | | | |
| 10. use varied speeds of movement | | | | | | |
| 11. use **directions** and **pathways** | | | | | | |
| 12. use **levels** | | | | | | |
| 13. control **focus** and **energy** in movement and **gesture** | | | | | | |
| 14. create **shapes** with the body | | | | | | |
| 15. display increased **balance** and **coordination** | | | | | | |
| 16. **freeze** movement | | | | | | |
| 17. communicate non-verbally through movement | | | | | | |
| 18. create movement in response to music | | | | | | |
| 19. translate sounds, words, **images** and emotions into movement. | | | | | | |

| The student demonstrates the ability to: | | | | | | | Comments |
|---|---|---|---|---|---|---|---|
| **LEVEL II — INTERMEDIATE** | | | | | | | |
| 20. increase physical **flexibility** | | | | | | | |
| 21. display **clarity** of movement and **gesture** | | | | | | | |
| 22. use exaggerated movement and **gesture** | | | | | | | |
| 23. plan, repeat and combine **movement patterns** | | | | | | | |
| 24. plan movement for audience visibility and spatial limitations | | | | | | | |
| 25. communicate environment, character and situation non-verbally | | | | | | | |
| **LEVEL III — ADVANCED** | | | | | | | |
| 26. use **contrast** in movement | | | | | | | |
| 27. create and sustain **mood** through movement | | | | | | | |
| 28. coordinate movement and **movement patterns** with other students. | | | | | | | |

## MOVEMENT SAMPLE EVALUATION CHART

| Evaluation Statement | #10 use varied speeds of movement | #22 use exaggerated movement and **gesture** | #26 use contrast in movement |
|---|---|---|---|
| Name of Activity or Exercise | Replay! | Great Bank Robbery | Mime Transition Scene |
| Possible Mark/ Comment | 10 | 10 | 10 |
| Cardinal, Mary | 6 | 7 | 5 |
| Ho, Sheldon | 7 | 5 | 8 |
| Thaker, Hinq | 8 | 6 | 7 |

## MOVEMENT BIBLIOGRAPHY

### RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

From a junior high perspective, drama is explored as movement leading into improvisation. Through sequential skill development it provides exercises, games and projects that are stimulating and imaginative. This is an excellent starting point from which to build your movement program. It introduces mime, creative drama and dance drama, as well as improvisation.

Ommanney, Katharine Anne and Harry H. Schanker. *The Stage and the School*. Fifth edition. New York: McGraw-Hill, Inc., 1982.

Although originally written fifty years ago, as a high school text, this updated edition gives a very good overview of all the drama DISCIPLINES to be addressed at the junior high level. The book includes chapters on: The Student of Drama, Improvisation, Mime, Voice and Diction, Acting, The Structure of Drama, Varieties of Drama, Evaluation of Drama, History of the Drama, Fundamentals of Play Production, Stage Settings, Stage Lighting, Costuming, Makeup, The Musical Play and a Treasury of Scenes and Monologues. Although some of the suggested scenes may be beyond the level of junior high students, the majority of the exercises, information and material is suitable.

Tanner, Fran Averett. *Basic Drama Projects*. Fifth edition. Caldwell, ID: Clark Publishing Co., 1987.

A lesson plan style book that includes twenty-nine basic projects. Written clearly, the text covers topics including movement, acting, voice and technical theatre. To assist the teacher, it also lists materials needed and evaluation techniques. Sketches are clear and detailed. Especially useful are the bibliography lists including books, films and cassettes. The major drawback to this book is that it lists American sources only. But the clear, concise writing and organization make up for that. An excellent source, especially for new teachers who need organization and lesson plan ideas. Teachers are cautioned to use the activity sheets provided judiciously. The book should be used as a teacher resource, rather than a junior high student text.

### OTHER LEARNING RESOURCES

The Alberta Dance Directory. Edmonton: Alberta Dance Alliance, 1988-89. [911 McLeod Building, 10316 - 100 Street, Edmonton , Alberta T5J 0P1]

This directory is a comprehensive listing of dance groups, dance makers, resources and support services in Alberta.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Calgary Board of Education, Drama Team, Program Services Centre, 2519 Richmond Road SW, Calgary, Alberta T3E 4M2 (telephone 294-8671 or 294-8211).

## SPEECH DISCIPLINE

I know that
you believe you
understand what
you think I said,
but,
I am not sure
you realize that
what you heard
is not
what I meant.

Definition: SPEECH is the exploration of talking and speaking to meet the demands of verbal communication. It examines interpretation, the mechanisms of control of vocal delivery and acknowledges the importance of listening critically. The focus of speech instruction in junior high is on the effective communication of ideas, rather than on the technical aspects of speech.

Prerequisite: ORIENTATION must precede work in SPEECH.

Approach: SPEECH can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

This DISCIPLINE has been divided into beginning, intermediate and advanced levels. This is not meant to correspond to grade levels, but is intended as a statement of sequence. Concepts, skills and attitudes may be taught singly or in combination, as appropriate.

Required: by the end of a three year Junior High Drama Program students should have covered all concepts, skills and attitudes in SPEECH.

Elective: for direction on elective studies, see p. 96.

Sample SPEECH lesson plans can be found on pp. 132–141.

Special Information: SPEECH is not intended to be a remedial program. That is, teachers should not enter into the study of speech with the intention of becoming a personal speech coach/therapist for individual students. The basic equipment for SPEECH is the student's own voice. Use of tape recorders and video recorders would be beneficial.

| Possible Forms/ DISC'PLINES of Approach | SPEECH | Suggested Sources |
|---|---|---|
| | **The student will be able to:**<br><br>**LEVEL I — BEGINNING** | |
| puppetry<br>spontaneous improvisation<br>storytelling<br>IMPROVISATION/ACTING | 1. speak spontaneously | *Improvisation: Learning Through Drama*, Ch. 2, "Awareness Games" |
| planned improvisation<br>choric drama<br>story theatre<br>IMPROVISATION/ACTING | 2. use vocal relaxation and warmup techniques | *Creative Communication*, Ch. 1, "Breaking the Ice", *Basic Drama Projects*, "Body and Voice Warmups" |
| choral speech<br>planned improvisation<br>storytelling<br>IMPROVISATION/ACTING | 3. use effective breathing techniques | *Creative Communication*, Ch. 31, "Speak the Speech" |
| puppetry<br>oral interpretation<br>readers' theatre<br>IMPROVISATION/ACTING | 4. use techniques of **storytelling** | *Creative Communication*, Ch. 49, "Bending Ears" |
| readers' theatre<br>storytelling<br>monologues<br>IMPROVISATION/ACTING | 5. recognize the need to control and protect the voice | *Basic Drama Projects*, Ch. 12, "Improving Voice" |
| planned improvisation<br>film/video<br>puppetry<br>IMPROVISATION/ACTING | 6. use **volume** appropriate to situation | *Basic Drama Projects*, Ch. 12, "Improving Voice" |
| radio plays<br>creative movement<br>storytelling<br>IMPROVISATION/ACTING | 7. create **vocal sound effects** to explore voice potential | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement" |
| oral interpretation<br>choral speech<br>storytelling<br>IMPROVISATION/ACTING | 8. understand **volume, articulation, projection, rate, pause, phrasing, pitch** and **intonation**. | *Basic Drama Projects*, Ch. 12, "Improving Voice" |

| Possible Forms/ DISCIPLINES of Approach | SPEECH | Suggested Sources |
|---|---|---|
| | **The student will be able to:**<br><br>**LEVEL II — INTERMEDIATE** | |
| readers' theatre<br>puppetry<br>choric drama<br>IMPROVISATION/ACTING | 9. use **volume, articulation** and **projection** to achieve clarity | *Creative Communication*, Ch. 31, "Speak the Speech" |
| choral speech<br>storytelling<br>monologues<br>IMPROVISATION/ACTING | 10. demonstrate effects of **intonation, rate, pause** and **phrasing** on the meaning of words | *Creative Communication*, Ch. 45, "Tease a Tale" |
| choric drama<br>radio plays<br>story theatre<br>IMPROVISATION/ACTING | 11. use **pitch** to effect quality of voice production | *Creative Communication*, Ch. 31, "Speak the Speech", Glossary (p. 63 herein) |
| scripted work<br>readers' theatre<br>storytelling<br>IMPROVISATION/ACTING | 12. demonstrate a **stage whisper** | *Creative Communication*, Ch. 9, "Say It in Song" |
| monologues<br>film/video<br>readers' theatre<br>IMPROVISATION/ACTING | 13. use **voice** to communicate mood and emotion | *Creative Communication*, Ch. 31, "Speak the Speech" |
| puppetry<br>scripted work<br>readers' theatre<br>IMPROVISATION/ACTING | 14. use a variety of **character voices**. | *Creative Communication*, Ch. 31, "Speak the Speech" |

| Possible Forms/ DISCIPLINES of Approach | SPEECH | Suggested Sources |
|---|---|---|
| | **The student will be able to:**<br><br>**LEVEL III — ADVANCED** | |
| puppetry<br>readers' theatre<br>monologues<br>IMPROVISATION/ACTING | 15. demonstrate the effect of character on **oral interpretation** | *Creative Communication*, Ch. 19, "Many Meanings" |
| mime<br>oral interpretation<br>IMPROVISATION/ACTING<br>MOVEMENT | 16. use movement and gesture to clarify and enhance speech and character | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words" |
| radio plays<br>choral speech<br>readers' theatre<br>IMPROVISATION/ACTING | 17. determine personal **pitch, rate, volume, intonation** and **vocal qualities** through critical listening | *Basic Drama Projects*, Ch. 12, "Improving Voice" |
| readers' theatre<br>storytelling<br>choral speech<br>radio plays<br>monologues<br>IMPROVISATION/ACTING | 18. apply speech skills in a variety of speaking situations. | *Basic Drama Projects*, Ch. 12, "Improving Voice" |

## SPEECH GLOSSARY

| | |
|---|---|
| Articulation | Refers to the process of producing clear speech. The articulators are the jaw, palate, lips, teeth and tongue. |
| Character Voice | The habitual mode of speaking that identifies the vocal qualities of a particular character. |
| Intonation | The overall pattern or melody of pitch changes in phrases and sentences. |
| Oral Interpretation | A prepared, oral reading of literature in which the reader uses voice and body to communicate an interpretation. |
| Pause | A period of silence in speech. |
| Phrasing | The grouping of related words to express a thought, an idea or occasionally a series of ideas. |
| Pitch | Refers to the highness and lowness of tone or sound. |
| Projection | The ability to be heard without straining the voice. |
| Rate | The speed of speech. |
| Stage Whisper | Projected utterance giving the illusion of a whisper. |
| Storytelling | The relating of a narrative using expressive characterization and vocal variety. |
| Vocal Qualities | The texture of a sound or tone that individualizes the voice. |
| Vocal Sound Effects | Sound effects made with the voice. |
| Volume | Loudness or softness; the force or energy of speaking. |

## SPEECH SAMPLE EVALUATION

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 163–164.

| The student demonstrates the ability to: | | | | | | Comments |
|---|---|---|---|---|---|---|
| **LEVEL I — BEGINNING** | | | | | | |
| 1. speak spontaneously | | | | | | |
| 2. use vocal relaxation and warmup techniques | | | | | | |
| 3. use effective breathing techniques | | | | | | |
| 4. use techniques of **storytelling** | | | | | | |
| 5. control and protect voice | | | | | | |
| 6. use **volume** appropriate to situation | | | | | | |
| 7. create **vocal sound effects** to explore potential of voice | | | | | | |
| 8. show **volume, articulation, projection, rate, pause, phrasing, pitch** and **intonation** | | | | | | |
| **LEVEL II — INTERMEDIATE** | | | | | | |
| 9. use **volume, articulation** and **projection** to achieve clarity | | | | | | |
| 10. use **intonation, rate, pause** and **phrasing** to influence meaning | | | | | | |
| 11. use **pitch** to affect quality of voice production | | | | | | |
| 12. use a **stage whisper** | | | | | | |
| 13. use **voice** to communicate mood and emotion | | | | | | |
| 14. use a variety of **character voices** | | | | | | |
| **LEVEL III — ADVANCED** | | | | | | |
| 15. show the effect of character on **oral interpretation** | | | | | | |
| 16. use movement and gesture to clarify and enhance speech and character | | | | | | |
| 17. identify personal **pitch, rate, volume, intonation** and **vocal qualities** through critical listening | | | | | | |
| 18. use speech skills in a variety of speaking situations. | | | | | | |

# SPEECH BIBLIOGRAPHY

## RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

From a junior high perspective, drama is explored as movement leading into improvisation. Through sequential skill development it provides exercises, games and projects that are stimulating and imaginative. This is an excellent starting point from which to build your movement program. It introduces mime, creative drama and dance drama, as well as improvisation.

Tanner, Fran Averett. *Basic Drama Projects*. Fifth edition. Caldwell, ID: Clark Publishing Co., 1987.

A lesson plan style book that includes twenty-nine basic projects. Written clearly, the text covers topics including movement, acting, voice and technical theatre. To assist the teacher, it also lists materials needed and evaluation techniques. Sketches are clear and detailed. Especially useful are the bibliography lists including books, films and cassettes. The major drawback to this book is that it lists American sources only. But the clear, concise writing and organization make up for that. An excellent source, especially for new teachers who need organization and lesson plan ideas. Teachers are cautioned to use the Activity Sheets provided judiciously. The book should be used as a teacher resource, rather than a junior high student text.

Tanner, Fran Averett. *Creative Communication: Projects in Acting, Speaking, Oral Reading*. Third edition. Caldwell, ID: Clark Publishing Co., 1985.

This is a book of projects geared for junior high. It sets out specific exercises and activities in creative theatre, speech and oral interpretation. The pattern in the lessons is easy to follow with student activity sheets and sample evaluation formats for each section. Teachers should use these judiciously. There is a focus on vocabulary in each lesson.

## OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Learning Resources Distributing Centre, 12360 - 142 Street, EDMONTON, Alberta, T5L 4X9, telephone (403)427-2767.

## IMPROVISATION/ACTING DISCIPLINE

"This is what life is like; this is how people are; this is the way that human encounters work."[1]

Definition: **IMPROVISATION/ACTING** is the "acting out" of an idea or situation, using spontaneous improvisation, planned improvisation and text.

| | |
|---|---|
| Spontaneous Improvisation | – involves unplanned action and/or dialogue. |
| Planned Improvisation | – involves planned, rehearsed or polished action and/or dialogue. |
| Text | – refers to written material. |

Prerequisite: ORIENTATION must precede work in IMPROVISATION/ACTING.

Approach: IMPROVISATION/ACTING can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

This DISCIPLINE has been divided into beginning, intermediate and advanced levels. This is not meant to correspond to grade levels but is intended as a statement of sequence. The concepts, skills and attitudes may be taught singly or in combination, as appropriate.

Required: by the end of a three year Junior High Drama Program students should have covered all the concepts, skills and attitudes in IMPROVISATION/ACTING. This assumes that students have completed beginning, intermediate and advanced levels.

Elective: for direction on elective studies see p. 96.

Sample IMPROVISATION/ACTING lesson plans can be found on p. 142.

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[1]David W. Booth and Charles J. Lundy, *Improvisation: Learning Through Drama* (Don Mills: Academic Press Canada, 1985), p. ix.

| Possible Forms/ DISCIPLINES of Approach | IMPROVISATION/ACTING | Suggested Sources |
|---|---|---|
| | **The student will be able to:**<br><br>**LEVEL I — BEGINNING** | |
| creative movement<br>creative drama<br>MOVEMENT<br>SPEECH | 1. use warmup techniques for preparation of body, voice and mind | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement", *Creative Communication*, Ch. 1, "Warmups", *Basic Drama Projects*, "Body and Voice Warmups" |
| creative drama<br>spontaneous improvisation<br>SPEECH<br>MOVEMENT | 2. respond to directions without breaking concentration — side coaching | *Improvisation for the Theater*, Ch. 3, "Orientation" |
| tableau<br>mime<br>SPEECH<br>MOVEMENT | 3. demonstrate the ability to be still | *Improvisation: Learning Through Drama*, Ch. 4, "Drama Without Words" |
| storytelling<br>mime<br>MOVEMENT<br>TECHNICAL THEATRE | 4. create experiences through imaging, visualizing and fantasizing | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement", Ch. 6, "Working in Role" |
| storytelling<br>radio plays<br>story theatre<br>SPEECH | 5. create and tell a story spontaneously | *Improvisation: Learning Through Drama*, Ch. 18, "Storytelling" |
| storytelling<br>planned improvisation<br>THEATRE STUDIES<br>MOVEMENT | 6. understand and apply the essential elements of a story: character, setting, conflict, climax and plot | *Improvisation: Learning Through Drama*, Ch. 18, "Storytelling", *Basic Drama Projects*, Ch. 14, "Retelling Stories" |
| spontaneous improvisation<br>story theatre<br>THEATRE STUDIES<br>TECHNICAL THEATRE | 7. use stage vocabulary: **stage areas, body positions** and **crosses.** | *Basic Drama Projects*, Ch. 8, "Following Stage Directions" |

| Possible Forms/ DISCIPLINES of Approach | IMPROVISATION/ACTING | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| dance drama<br>collective<br>MOVEMENT<br>SPEECH | 8. demonstrate appropriate **rehearsal behaviours** and routines | *Improvisation: Learning Through Drama*, Ch. 19, "Heritage Drama", Ch. 8, "Small Group Improvisation" |
| dance drama<br>collective<br>MOVEMENT<br>SPEECH | 9. communicate a clear beginning, middle and end in spontaneous and planned scenes | *Improvisation: Learning Through Drama*, Ch. 7, "Improvising in Drama", Ch. 15, "Situations for Drama" |
| storytelling<br>mime<br>MOVEMENT<br>TECHNICAL THEATRE | 10. use essential story elements in spontaneous and planned scenes | *Improvisation: Learning Through Drama*, Ch. 7, "Improvising in Drama", Ch. 15, "Situations for Drama" |
| spontaneous improvisation<br>creative drama<br>MOVEMENT<br>THEATRE STUDIES | 11. create a dramatic situation in response to varied stimuli: objects, pictures and music | *Improvisation: Learning Through Drama*, any chapter, *Creative Communication*, Ch. 22, "Instant Scenes" |
| group drama<br>collective<br>MOVEMENT<br>TECHNICAL THEATRE | 12. make logical choices within the boundaries of situation and character | *Improvisation: Learning Through Drama*, Ch. 7, "Improvising in Drama" |
| | **LEVEL II — INTERMEDIATE** | |
| group drama<br>spontaneous improvisation<br>SPEECH<br>MOVEMENT | 13. recognize the techniques of **offering, accepting, advancing** and **blocking** | Glossary (pp. 72–73 herein) |
| puppetry<br>scripted work<br>MOVEMENT<br>SPEECH | 14. use varied stimuli for character development. | *Improvisation: Learning Through Drama*, Ch. 7, "Improvising in Drama", *Creative Communication*, Ch. 14, "Knock Knock", Ch. 15, "Foot Feature" |

| Possible Forms/ DISCIPLINES of Approach | **IMPROVISATION/ACTING** | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| clowning<br>dance drama<br>scripted work<br>MOVEMENT | 15. use the body and **body language** to enhance **characterization** | *Improvisation: Learning Through Drama*, Ch. 3, "Growing Through Movement", *Basic Drama Projects*, Ch. 9, "Practicing Basic Movement" |
| mime<br>monologue<br>MOVEMENT<br>SPEECH | 16. demonstrate **economy** in movement and speech | *Improvisation: Learning Through Drama*, Ch. 5, "Dance Drama", Ch. 13, "From Ritual into Drama" |
| role playing<br>storytelling<br>SPEECH<br>THEATRE STUDIES | 17. select and use language appropriate to a given character and situation | *Improvisation: Learning Through Drama*, Ch. 6, "Working in Role" |
| planned improvisation<br>readers' theatre<br>radio plays<br>SPEECH | 18. use voice variety to enhance a **character** | *Basic Drama Projects*, Ch. 15, "Interpreting the Character's Lines" |
| story theatre<br>spontaneous improvisation<br>MOVEMENT<br>SPEECH | 19. discover how feelings affect a character | *Improvisation: Learning Through Drama*, Ch. 6, "Working in Role" |
| scripted work<br>readers' theatre<br>planned improvisation<br>MOVEMENT | 20. enter and exit in character | *Basic Drama Projects*, Ch. 9, "Practicing Basic Movement" |
| monologues<br>readers' theatre<br>SPEECH<br>MOVEMENT | 21. sustain a character throughout an exercise or scene | *Improvisation: Learning Through Drama*, Ch. 8, "Small Group Improvisations", Ch. 14, "Building Belief in Drama" |
| radio plays<br>spontaneous improvisation<br>MOVEMENT<br>SPEECH | 22. create **business** appropriate to character and situation. | *Basic Drama Projects*, Ch. 9, "Practicing Basic Movement" |

| Possible Forms/ DISCIPLINES of Approach | IMPROVISATION/ACTING | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| mime<br>scripted scenes<br>THEATRE STUDIES<br>MOVEMENT | 23. demonstrate understanding of character **motivation** | *Basic Drama Projects*, Ch. 17, "Analyzing a Character", *Creative Communication*, Ch. 34, "Irresistable Forces" |
| group drama<br>planned improvisation<br>THEATRE STUDIES<br>MOVEMENT | 24. recognize that relationships exist between characters in given situations | *Improvisation: Learning Through Drama*, Ch. 6, "Working in Role", *Creative Communication*, Ch. 13, "Guess Who" |
| planned improvisation<br>scripted work<br>SPEECH<br>TECHNICAL THEATRE | 25. demonstrate understanding of **focus** and the processes of sharing, giving and taking | *Basic Drama Projects*, Ch. 24, "Assuming the Director's Duties" |
| | **LEVEL III — ADVANCED** | |
| scripted work<br>radio plays<br>SPEECH<br>TECHNICAL THEATRE | 26. pick up **cues** effectively | *Basic Drama Projects*, Ch. 15, "Interpreting the Character's Lines" |
| story theatre<br>spontaneous improvisation<br>monologues<br>SPEECH | 27. identify and create a believable **emotional build** | *Basic Drama Projects*, Ch. 7, "Developing Emotional Response" |
| choric drama<br>tableau<br>TECHNICAL THEATRE<br>MOVEMENT | 28. use contrast such as dramatic elements (movement and stillness,light and dark, sound and silence) and groupings (solo and group) in scenes | *Improvisation: Learning Through Drama*, Ch. 5, "Dance Drama", Ch. 12, "Solving Problems" |
| film/video<br>collective<br>MOVEMENT<br>SPEECH | 29. use improvisational skills and concepts in exploration of **text** | *Improvisation: Learning Through Drama*, Part C, "Finding the Drama", Part D, "Building and Sharing" |
| scripted work<br>readers' theatre<br>THEATRE STUDIES<br>SPEECH | 30. analyze **text** for meaning and character development. | *Basic Drama Projects*, Ch. 17, "Analyzing a Character", Ch. 29, "Evaluating a Play" |

| Possible Forms/ DISCIPLINES of Approach | **IMPROVISATION/ACTING** | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| choral speech<br>scripted work<br>SPEECH<br>THEATRE STUDIES | 31. recite **text** from memory | *Basic Drama Projects*, Ch. 16, "Memorizing" |
| scripted work<br>film/video<br>readers' theatre<br>SPEECH | 32. rehearse, **polish** and present **text** | *Improvisation: Learning Through Drama*, Ch. 19, "Heritage Drama", *Basic Drama Projects*, Ch. 27, "Producing a Play" |
| choral speech<br>audition pieces<br>THEATRE STUDIES<br>MOVEMENT | 33. **critique** the work of self and others through observation of specific details. | *Basic Drama Projects*, Ch. 29, "Evaluating a Play" |

## IMPROVISATION/ACTING GLOSSARY

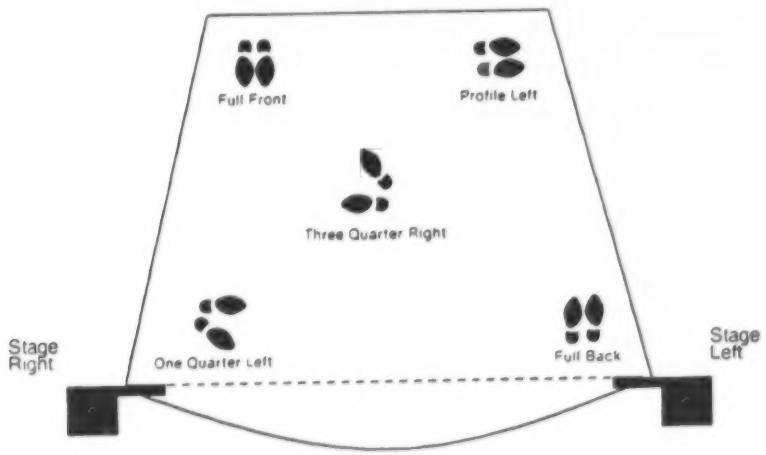
**Accepting** — Yielding with favour, willingness or consent to an idea or premise offered by another performer.

**Advancing** — Adding to an idea or premise offered by another performer: e.g., "Yes, and ..." (a furthering of an offer), "Yes, but . . ." (a complication).

**Blocking** — Preventing progress of the development of a scene by refusing to accept a partner's idea or premise.

**Body Language** — Communication through gesture, body movement and posture; varies from culture to culture.

**Body Positions**




**Business** — All visual activity not involving movement from one place to another that helps to complete the expression of an idea without words; e.g., closing a book.

**Characterization** — The interpretation and portrayal of a role. The representation of a character's qualities or peculiarities through dialogue, gesture, movement, costume, makeup and properties.

**Cue** — A signal (dialogue, movement, sound, light, count) or means of indicating the exact time for an actor to speak a line or for an actor or crew member to execute an action.

**Critique** — Evaluating or assessing the effectiveness of the work and/or the appropriateness of the choices made by creator(s) or performer(s); constructive criticism.

**Crosses** — Movement from one stage area to another, indicated by "X" (cross); e.g., XDR (cross down right).

**Economy** — Doing the most with the least — a spareness or simplicity.

**Emotional Build** — The process of a character increasing emotional tension leading to a climax.

**Focus** — Where the attention of the audience is directed. Focus may be attained through location, body position, level, speech, movement, etc.

a) "Giving" focus — the process whereby one actor takes a less dominant position in order to give more emphasis to another actor.

b) "Taking" focus — the process of attracting the attention of the audience at the appropriate moment.

c) "Sharing" focus — the process whereby the attention is shared.

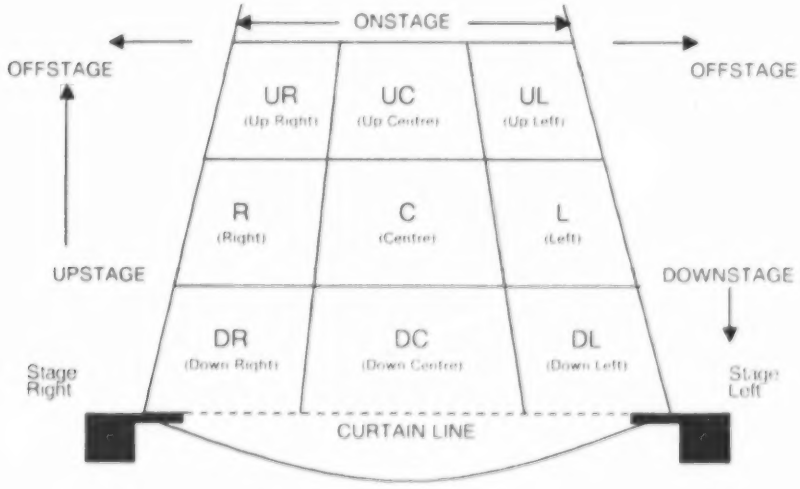
**Motivation** — The reasons why a character speaks or behaves in a particular way.

**Offering** — Initiating an idea or premise.

**Polish** — To refine.

**Rehearsal Behaviours** — Procedures for planning, practising and polishing activities, assignments or projects that will be shared with others; e.g., wise use of time, run through complete scene before polishing sections, choose costumes and props after run through, no interruption of other groups, rehearsal takes place in a location where the teacher can easily supervise, tidy room after rehearsal, etc.

**Stage Areas**




**Text** — Written material.

## IMPROVISATION/ACTING SAMPLE EVALUATION

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 163-164.

| The student demonstrates the ability to: | | | | | | Comments |
|---|---|---|---|---|---|---|
| **LEVEL I — BEGINNING** | | | | | | |
| 1. use warmup techniques for relaxing body and voice | | | | | | |
| 2. respond to directions (side coaching) without breaking concentration | | | | | | |
| 3. be still | | | | | | |
| 4. create experiences through imaging, visualizing and fantasizing | | | | | | |
| 5. create and tell a story spontaneously | | | | | | |
| 6. identify and apply the essential elements of a story: character, setting, conflict, climax and plot | | | | | | |
| 7. use stage vocabulary: **stage areas, body positions** and **crosses** | | | | | | |
| 8. practise appropriate rehearsal behaviours and routines | | | | | | |
| 9. communicate a clear beginning, middle and end in spontaneous and planned scenes | | | | | | |
| 10. use essential story elements in spontaneous and planned scenes | | | | | | |
| 11. create a dramatic situation in response to varied stimuli | | | | | | |
| 12. make logical choices within the boundaries of situation and character | | | | | | |
| 13. recognize the techniques of **offering, accepting, advancing** and **blocking** | | | | | | |

| The student demonstrates the ability to | | | | | | | Comments |
|---|---|---|---|---|---|---|---|
| | | | | | | | |
| **LEVEL II — INTERMEDIATE** | | | | | | | |
| 14. use varied stimuli for character development | | | | | | | |
| 15. use the body and **body language** to enhance **characterization** | | | | | | | |
| 16. use **economy** in movement and speech | | | | | | | |
| 17. select and use language appropriate to a given character and situation | | | | | | | |
| 18. use voice variety to enhance a **character** | | | | | | | |
| 19. discuss how feelings affect a character | | | | | | | |
| 20. enter and exit in character | | | | | | | |
| 21. sustain a character throughout an exercise or scene | | | | | | | |
| 22. create **business** appropriate to character and situation | | | | | | | |
| 23. explain character **motivation** | | | | | | | |
| 24. recognize that relationships exist between characters in given situations | | | | | | | |
| 25. explain **focus** and the processes of giving, taking and sharing **focus** | | | | | | | |
| **LEVEL III — ADVANCED** | | | | | | | |
| 26. pick up **cues** effectively | | | | | | | |
| 27. identify and create a believable **emotional build** | | | | | | | |
| 28. use contrast in scenes | | | | | | | |
| 29. use improvisational skills in the exploration of text | | | | | | | |
| 30. analyze **text** for meaning and character development | | | | | | | |
| 31. recite **text** from memory | | | | | | | |
| 32. rehearse, polish and present a single **text** | | | | | | | |
| 33. **critique** the work of self and others through observation of specific details. | | | | | | | |

# IMPROVISATION/ACTING BIBLIOGRAPHY

## RECOMMENDED LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

This very current book is an ideal student-oriented improvisation resource. Theory is at a minimum; practical application (a wide variety of workshops, games and exercises) is at a maximum. The text begins with a fine orientation section called "Moving into Drama". Subsequent sections deal with role, small and large group improvisation, problem solving, ritual, storytelling . . . and many others. The text concludes with focus on performance (preparatory chapters on theatre crafts and audience).

A minor irritation with this text is the lack of an index. A bonus is the stress, throughout, on the importance of keeping a drama journal; each chapter provides excellent focusing questions.

In short, *Improvisation: Learning through Drama* is exactly what its title indicates and is a superb text for finding, and exploring, beginnings in improvisation.

Tanner, Fran Averett. *Basic Drama Projects*. Fifth edition. Caldwell, ID: Clark Publishing Co., 1987.

A lesson plan style book that includes twenty-nine basic projects. Written clearly, the text covers topics including movement, acting, voice, and technical theatre. To assist the teacher, it also lists materials needed and evaluation techniques. Sketches are clear and detailed. Especially useful are the bibliography lists including books, films and cassettes. The major drawback to this book is that it lists American sources only. But the clear, concise writing and organization make up for that. An excellent source, especially for new teachers who need organization and lesson plan ideas. Teachers are cautioned to use the activity sheets provided judiciously. The book should be used as a teacher resource, rather than a junior high student text.

Tanner, Fran Averett. *Creative Communication: Projects in Acting, Speaking, Oral Reading*. Third edition. Caldwell, ID: Clark Publishing Co., 1985.

This is a book of projects geared for junior high. It sets out specific exercises and activities in creative theatre, speech and oral interpretation. The pattern in the lessons is easy to follow with student activity sheets and sample evaluation formats for each section. Teachers should use these judiciously. There is a focus on vocabulary in each lesson.

## OTHER LEARNING RESOURCES

Spolin, Viola. *Improvisation for the Theater: a Handbook of Teaching and Directing Techniques*. Evanston, IL: Northwestern University Press, 1983.

This is a recommended learning resource for Drama 10, 20 and 30 and is available through the Learning Resources Distributing Centre at 12360 - 142 Street, Edmonton, Alberta T5L 4X9.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Calgary Board of Education, Drama Team, Program Services Centre, 2519 Richmond Road SW, Calgary, Alberta T3E 4M2 (telephone 294-8671 or 294-8211).

# THEATRE STUDIES DISCIPLINE

> "Art grows in the soil of a specific society. It must in order to take root. With very few exceptions — and those soon forgotten — art is a mirror of its age revealing the prevailing attitudes, underlying assumptions and deep-seated beliefs of a particular group of people."[1]

Definition: **THEATRE STUDIES** is the introductory exploration of teacher-selected elements of drama and theatre that foster an appreciation of theatre as an historical and cultural art form. Within this DISCIPLINE, the student will examine the following components: performance analysis, theatre history and the script.

Prerequisite: ORIENTATION must precede work in THEATRE STUDIES.

Approach: THEATRE STUDIES can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and/or activity.

This DISCIPLINE has been divided into beginning, intermediate and advanced levels. This is not meant to correspond with grade levels, but is intended as a statement of sequence. Concepts, skills and attitudes may be taught singly or in combination, as appropriate.

Required: by the end of a three year Junior High Drama Program students should have covered all the beginning (performance analysis), intermediate (theatre history) and advanced (the script) concepts, skills and attitudes in the THEATRE STUDIES DISCIPLINE.

Elective: non-required concepts, skills and attitudes may be considered for elective studies, consistent with the Alberta Education policy regarding "elective" (see p. 96).

Sample THEATRE STUDIES lesson plans can be found on pp. 147-153.

Special Information: *Basic Drama Projects*, is intended as a source of information for the teacher, not as a text for the student. Teachers should use activity sheets provided judiciously. **N.B.** Although the suggested sources for the performance analysis component deal with "Evaluating a Play", the students' work for analysis could be exercises, activities or projects of any nature.

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[1]Edwin Wilson, *The Theater Experience (fourth edition)*; Toronto: McGraw-Hill Book Co., 1988), p. 48.

| Possible Forms/ DISCIPLINES of Approach | THEATRE STUDIES | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| | **LEVEL I — BEGINNING** — Performance Analysis | |
| tableau<br>dance drama<br>MOVEMENT<br>IMPROVISATION ACTING | 1. demonstrate understanding of the need for analysis of the work of self and others | *Basic Drama Projects*, Ch. 29, "Evaluating a Play" |
| mime<br>planned improvisation<br>TECHNICAL THEATRE<br>SPEECH | 2. identify specific criteria to assess a presentation | *Basic Drama Projects*, Ch. 29, "Evaluating a Play" |
| readers' theatre<br>film video<br>IMPROVISATION ACTING<br>TECHNICAL THEATRE | 3. verbalize and write a **review** | *Basic Drama Projects*, Ch. 29, "Evaluating a Play", *The Stage and the School*, Ch. 8, "Evaluation of Drama" |
| | **LEVEL II — INTERMEDIATE** — Theatre History | |
| storytelling<br>dance drama<br>SPEECH<br>MOVEMENT | 4. recognize that drama exists in every **culture** | *Basic Drama Projects*, Appendix A, "History of the Theatre", *The Stage and the School*, Ch. 9, "History of the Drama" |
| planned improvisation<br>storytelling<br>IMPROVISATION ACTING<br>SPEECH | 5. recognize that **"theatre is a mirror of society"** | *Basic Drama Projects*, Appendix A, "History of the Theatre", *The Stage and the School*, Ch. 9, "History of the Drama" |
| scripted work<br>set<br>IMPROVISATION ACTING<br>SPEECH | 6. show awareness of selected periods and playwrights | *Basic Drama Projects*, Appendix A, "History of the Theatre", *The Stage and the School*, Ch. 9, "History of the Drama" |
| | **LEVEL III — ADVANCED** — The Script | |
| story theatre<br>radio plays<br>monologues<br>IMPROVISATION ACTING | 7. define the elements of **script: dialogue, directions, characters** and **settings** | Glossary (p. 80 herein) |

| Possible Forms/ DISCIPLINES of Approach | THEATRE STUDIES | Suggested Sources |
|---|---|---|
| | **The student will be able to:** | |
| scripted work<br>collective<br>IMPROVISATION/ACTING<br>TECHNICAL THEATRE | 8. demonstrate understanding of **directions** used in a **script** | *Basic Drama Projects*, Ch. 8, "Following Stage Directions" |
| oral interpretation<br>readers' theatre<br>SPEECH<br>IMPROVISATION/ACTING | 9. read a **script** aloud | *The Stage and the School*, Ch. 1, "The Student of Drama" |
| story theatre<br>scripted work<br>IMPROVISATION/ACTING<br>SPEECH | 10. demonstrate understanding of the concept of **dramatic convention** | Glossary (p. 80 herein) |
| storytelling<br>radio plays<br>SPEECH<br>IMPROVISATION/ACTING | 11. demonstrate understanding of **plot structure** | *The Stage and the School*, Ch. 6, "The Structure of Drama" |
| scripted work<br>readers' theatre<br>IMPROVISATION/ACTING<br>SPEECH | 12. analyze a **script** to identify **character, setting** and **plot** | *The Stage and the School*, Ch. 6, "The Structure of Drama" |
| | **NON-REQUIRED** | |
| story theatre<br>readers' theatre<br>IMPROVISATION/ACTING<br>SPEECH | 13. adapt literature into **script** | *Improvisation: Learning Through Drama*, Ch. 16, "From Novel into Drama", Ch. 17, "Beyond the Print" |
| planned improvisation<br>dance drama<br>MOVEMENT<br>IMPROVISATION/ACTING | 14. identify characteristics of **comedy** and **tragedy** | *The Stage and the School*, Ch. 7, "Varieties of Drama", *Basic Drama Projects*, Ch. 19, "Playing Humorous Scenes", Ch. 20, "Playing Serious Scenes" |
| puppetry<br>mime<br>IMPROVISATION/ACTING<br>MOVEMENT | 15. recognize characteristics of **realistic** and **non-realistic** styles | *The Stage and the School*, Ch. 7, "Varieties of Drama", *Basic Drama Projects*, Ch. 18, "Creating a Character in a Play" |
| scripted work<br>radio plays<br>IMPROVISATION/ACTING<br>SPEECH | 16. write an original **script**, e.g., **monologue, scene**, puppet play or **collective** | *Improvisation: Learning Through Drama*, Ch. 19, "Heritage Drama" |

## THEATRE STUDIES GLOSSARY

| | |
|---|---|
| Aside | Communication by a character to the audience rather than to the other characters. |
| Comedy | As compared with tragedy, comedy is a lighter form of drama primarily designed to amuse and that ends happily. |
| Character | The stage personality or role that the actor assumes. |
| Characterization | The interpretation and portrayal of a role. The representation of a character's qualities or peculiarities through dialogue, gesture, movement, costume, makeup and properties. |
| Collective | A collective involves the development of a presentation that is originated, shaped and structured through group process. |
| Culture | A group of people with a shared background. (Note: The teacher should aim to address those cultures represented within the classroom/school.) |
| Dialogue | The words the actors speak. |
| Directions | Instructions given to the actor by the playwright, usually italicized or in brackets. |
| Dramatic Convention | Any accepted rule or principle of presentation that consciously takes advantage of the artificiality of the stage; e.g., aside, fourth wall, soliloquy. |
| Fourth Wall | An imaginary wall that separates actors and audience. |
| Monologue | A scripted piece written to be presented by one person. |
| Non-realistic | Plays in which there are characters, events and scenery that are exaggerated to the extent that they depart from real life; e.g., fantasy — where animals speak like people. |
| Plot | The storyline. |
| Plot Structure | The sequence of events in a play including the opening situation, initial incident, rising action, climax, falling action and end. |
| Realistic | Theatre that is concerned with portraying life as it is. |
| Review | Description and analysis of a presentation. |
| Script | Author's written manuscript containing the dialogue and directions; e.g., script for a stage play, readers' theatre, radio play, story theatre and puppet play. |
| Setting | Indicates the time and place of action. |
| Soliloquy | A monologue, usually revealing the actor's inner feelings and thoughts. |
| "Theatre is a Mirror of Society" | A descriptive cliche that enables one to view drama/theatre in an historical context, in order to examine religious, societal, political influences; e.g., Canada — the play *The New Canadian Kid*, by Dennis Foon, examines racial prejudice within society. |
| Tragedy | A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces. Traditionally, the leading character is brought to catastrophe as a result of his own passion, limitation or "tragic flaw". |

# THEATRE STUDIES SAMPLE EVALUATION

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 163–164.

| The student demonstrates the ability to: | | | | | | Comments |
|---|---|---|---|---|---|---|
| **LEVEL I — BEGINNING — PERFORMANCE ANALYSIS** | | | | | | |
| 1. discuss the need for analysis of the work of self and others | | | | | | |
| 2. identify specific criteria to assess a presentation | | | | | | |
| 3. discuss a performance and write a **review** | | | | | | |
| **LEVEL II — INTERMEDIATE — THEATRE HISTORY** | | | | | | |
| 4. recognize that drama exists in every **culture** | | | | | | |
| 5. articulate different ways that plays reflect the period in which they were written | | | | | | |
| 6. discuss selected periods and playwrights | | | | | | |
| **LEVEL III — ADVANCED — THE SCRIPT** | | | | | | |
| 7. define the elements of **script** and provide examples of: **dialogue, directions, characters** and **settings** | | | | | | |
| 8. recognize and use **directions** | | | | | | |
| 9. read **script** aloud and distinguish **dialogue** from extraneous information and **directions** | | | | | | |
| 10. discuss the concept **dramatic convention** | | | | | | |
| 11. discuss **plot structure** | | | | | | |
| 12. analyze a script to identify **character, setting** and **plot** | | | | | | |
| **NON-REQUIRED** | | | | | | |
| 13. adapt literature into a **script** | | | | | | |
| 14. identify characteristics of **comedy** and **tragedy** | | | | | | |
| 15. distinguish between **realistic** and **non-realistic** styles of drama | | | | | | |
| 16. create and write an original **script**. | | | | | | |

# THEATRE STUDIES BIBLIOGRAPHY

## RECOMMENDED LEARNING RESOURCES

Ommanney, Katharine Anne and Harry H. Schanker. *The Stage and the School*. Fifth edition. New York: McGraw-Hill, Inc., 1982.

Although originally written fifty years ago, as a high school text, this updated edition gives a very good overview of all the drama DISCIPLINES to be addressed at the junior high level. The book includes chapters on: The Student of Drama, Improvisation, Mime, Voice and Diction, Acting, The Structure of Drama, Varieties of Drama, Evaluation of Drama, History of the Drama, Fundamentals of Play Production, Stage Settings, Stage Lighting, Costuming, Makeup, The Musical Play and a Treasury of Scenes and Monologues. Some of the suggested scenes may be beyond the level of junior high students, but the majority of the exercises, information, and material is very suitable.

Tanner, Fran Averett. *Basic Drama Projects*. Fifth edition. Caldwell, ID: Clark Publishing Co., 1987.

A lesson plan style book that includes twenty-nine basic projects. Written clearly, the text covers topics including movement, acting, voice, and technical theatre. To assist the teacher, it also lists materials needed and evaluation techniques. Sketches are clear and detailed. Especially useful are the bibliography lists including books, films and cassettes. The major drawback to this book is that it lists American sources only. But the clear, concise writing and organization make up for that. An excellent source, especially for new teachers who need organization and lesson plan ideas. Teachers are cautioned to use the activity sheets provided judiciously. The book should be used as a teacher resource, rather than a junior high student text.

## OTHER LEARNING RESOURCES

Booth, David W. and Charles J. Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press Canada, 1985.

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Calgary Board of Education, Drama Team, Program Services Centre, 2519 Richmond Road SW, Calgary, Alberta T3E 4M2 (telephone 294-8671 or 294-8211).

# TECHNICAL THEATRE DISCIPLINE

"Masks, costumes, lights, sound and scenery — these combine with the actions of the performers and the words of the script to create a special moment of theatre."[1]

Definition: TECHNICAL THEATRE is the appropriate selection, construction and manipulation of those staging variables that visually and aurally support the performer and the needs of the production. Students will demonstrate the concepts, skills and attitudes of the TECHNICAL THEATRE DISCIPLINE through a different component at each level. Possible components of study include: lighting, sound, makeup, costume, set, properties, puppetry, mask, visual media and management (stage/house/business).

Prerequisite: ORIENTATION must precede work in TECHNICAL THEATRE.

Approach: TECHNICAL THEATRE can be taught as a separate unit of study or integrated, using any appropriate DISCIPLINE, component, form and or activity.

This DISCIPLINE has been divided into awareness, readiness and application concepts, skills and attitudes. This is not meant to correspond to grade levels but is intended as a statement of sequence. Concepts, skills and attitudes may be taught singly or in combination, as appropriate.

**N.B.** The TECHNICAL THEATRE Chart (p. 86) represents an overall approach to this DISCIPLINE. The focus is on the concepts, skills and attitudes areas, not on the components. The concepts, skills and attitudes are arranged in a suggested sequence to illustrate a workable process. The components are not arranged in any specific order as the concepts, skills and attitudes may be attained through any one or any number of the components. This allows for flexibility that accommodates possible limitations of budget, equipment, supplies, facilities or knowledge. If a learner expectation is not adequately covered by the component you choose, develop that learner expectation through another component.

Required: by the end of the Junior High Drama Program students should have covered all concepts, skills and attitudes in TECHNICAL THEATRE through the study of at least one component at each level.

Elective: for direction on elective studies see p. 96.

Sample TECHNICAL THEATRE lesson plans using the makeup component can be found on pp. 154–159.

Special Information: Safety is of utmost concern in TECHNICAL THEATRE because of the equipment, materials and procedures involved.

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[1]Edwin Wilson, *The Theater Experience* (fourth edition; Toronto: McGraw-Hill Book Co., 1988), p. 1.

| Possible Components of Approach | TECHNICAL THEATRE | Suggested Sources |
|---|---|---|
| Any of:<br><br>**lighting**<br>**sound**<br>**makeup**<br>**costume**<br>**set**<br>**properties**<br>**mask**<br>**visual media**<br>**management (stage house/business)** | **The student will be able to:**<br><br>**AWARENESS**<br><br>1. recognize the basic terminology associated with the component being studied<br><br>2. demonstrate understanding of the **basic functions** of the component being studied<br><br>3. show awareness of the importance of **research**<br><br>4. show awareness of available resources pertaining to the component being studied; e.g., supplies, libraries and theatre companies<br><br>5. demonstrate understanding of the various **conventions** of the component being studied<br><br>**READINESS**<br><br>6. demonstrate understanding of the importance of **planning** and **organization**<br><br>7. select a project appropriate to the component being studied<br><br>8. demonstrate understanding of the use of **colour, shape** and **texture** to achieve a desired effect<br><br>9. use **sketching** to explore ideas for the project<br><br>10. demonstrate understanding of and use appropriate methods and tools for **designing** the project: e.g., makeup charts, cue sheets, working drawings<br><br>11. arrange and sequence time, ideas, information, materials and/or personnel for achievement of the project. | *Stage Crafts*<br><br>*Theatre Technology and Design: A Course Guide, The Stage and the School*<br><br>**N.B.** Components not covered by these texts:<br>• puppetry<br>• visual media |

| Possible Components of Approach | TECHNICAL THEATRE | Suggested Sources |
|---|---|---|
| Any of:<br><br>**lighting**<br>**sound**<br>**makeup**<br>**costume**<br>**set**<br>**properties**<br>**mask**<br>**visual media**<br>**management (stage house/business)** | **The student will be able to:**<br><br>**APPLICATION**<br><br>12. demonstrate understanding of and apply appropriate regulations, procedures and precautions to ensure safe working conditions<br><br>13. determine and acquire necessary supplies or substitutes to construct the planned project<br><br>14. use appropriate tools and skills to assemble or construct the planned project<br><br>15. use the project<br><br>16. demonstrate the **integration** of TECHNICAL THEATRE with other DISCIPLINES in order to enhance **dramatic communication**. | *Stage Crafts*<br><br>*Theatre Technology and Design: A Course Guide, The Stage and the School*<br><br>**N.B.** Components not covered by these texts:<br>• puppetry<br>• visual media |

# TECHNICAL THEATRE CHART

| | EVALUATION STATEMENT | | COMPONENTS | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Lighting | Sound | Makeup | Costume | Set | Properties | Puppetry | Mask | Visual Media | Management (Stage House Business) |
| AWARENESS | Terminology | # 1 | | | | | | | | | | |
| | Basic Functions | # 2 | | | | | | | | | | |
| | | | | | | | | | | | | |
| | Research | # 3 | | | | | | | | | | |
| | | # 4 | | | | | | | | | | |
| | Conventions | # 5 | | | | | | | | | | |
| READINESS | Planning and Organization | # 6 | | | | | | | | | | |
| | | #11 | | | | | | | | | | |
| | Selection | # 7 | | | | | | | | | | |
| | Colour Shape Texture | # 8 | | | | | | | | | | |
| | Sketching and Designing | # 9 | | | | | | | | | | |
| | | #10 | | | | | | | | | | |
| APPLICATION | Safety | #12 | | | | | | | | | | |
| | Supplies | #13 | | | | | | | | | | |
| | Constructions | #14 | | | | | | | | | | |
| | Use | #15 | | | | | | | | | | |
| | Integration | #16 | | | | | | | | | | |

## TECHNICAL THEATRE GLOSSARY

**Basic Functions** — Purposes of a component, e.g., makeup or any aspect of that component, e.g., powder.

**Colour**

a) Traditional — use of colour governed by historical or architectural precedent, e.g., in 1890 North American wedding dresses were brown.

b) Symbolic — use of colour to denote the character traits of the individual, as well as character relationships, e.g., villains wear black.

c) Emotional — use of colour to create mood; e.g., yellow suggests warmth and happiness.

**Construction** — Using available resources to build, make or put together a project.

**Conventions** — Generally accepted rules and procedures in a given component.

**Costume** — The stage apparel worn by performers often selected in terms of authenticity, character emphasis and staging conventions.

**Designing** — Planning for a desired effect.

**Dramatic Communication** — Communication through dramatic DISCIPLINES, components, forms and or activities.

**Integration** — The use of TECHNICAL THEATRE as an integral part of other DISCIPLINES.

**Lighting** — The use of equipment to provide visibility, establish emphasis, create mood and define time and place.

**Makeup** — The changing in appearance of a performer's face (or other exposed body surfaces) through the use of cosmetics, hairpieces and prosthetics. Makeup is applied to emphasize character, to compensate for the exaggerating effect of stage lighting and distance and for special effects.

**Management** — The organization of resources, including personnel, in the preparation and operation of a performance.

a) Stage Management — the organization and operation of the performers and crews during pre-production, production and post production.

b) House Management — the organization and operation of the front of house during the running of a show.

c) Business Management — the organization and operation of the financial and promotional aspects of a presentation.

**Mask** — Use of a means, often a covering, to modify physical and emotional qualities.

| | |
|---|---|
| Planning and Organization | Arranging and sequencing time, ideas, information, materials and personnel for the achievement of a project. |
| Properties | Any moveable objects used on stage, except scenery and costumes. Selection takes into account authenticity, practicality and safety. |
| Puppetry | An art in which an inanimate object is given the appearance of life through manipulation. |
| Research | Locating and investigating appropriate information and materials. |
| Safety | Rules, regulations and procedures to ensure safe working conditions. |
| Selection | The making of an appropriate choice. |
| Set | The appropriate arrangement of scenery and properties to represent time and place, enhance theme and mood and suggest character. |
| Shape | The outward form of an object defined by outline.<br><br>The following lines may suggest:<br><br>a) horizontal – stability, heaviness, relaxation, etc.<br>b) perpendicular – grandeur, dignity, impressiveness, spiritual, etc.<br>c) diagonal – unreal, artificial, arresting, bizarre, etc.<br>d) straight – strength, sternness, formality, severity, simplicity, etc.<br>e) curved – naturalness, intimacy, warmth, gracefulness, flexibility, etc.<br>f) broken – informality, disorderliness, independence, anxiety, etc. |
| Sketching | A rough drawing used to represent a design idea. |
| Sound | The creation and control of the auditory aspect of dramatic communication involving voice amplification, sound effects and music. |
| Supplies | Materials and equipment necessary to create or construct a given project. |
| Texture | The surface of a material. Rough texture may suggest: naturalness, warmth, approachability, harshness, etc. Smooth texture may suggest: softness, artificiality, coldness, control, distance, etc. |
| Use | Utilization, application, manipulation of the project. |
| Visual Media | The presentation of a dramatic form through the use of visual technology; the use of this technology to enhance performance. |

## TECHNICAL THEATRE SAMPLE EVALUATION

Sample evaluation statements have been provided below. For explanation, and possible column headings, see pp. 163-164.

| The student demonstrates the ability to: | | | | | | | Comments |
|---|---|---|---|---|---|---|---|
| | | | | | | | |
| **AWARENESS** | | | | | | | |
| 1. | recognize the basic **terminology** associated with the component being studied | | | | | | |
| 2. | discuss the **basic functions** of the component being studied | | | | | | |
| 3. | discuss the importance of **research** | | | | | | |
| 4. | identify available resources pertaining to the component being studied | | | | | | |
| 5. | discuss the various **conventions** of the component being studied | | | | | | |
| **READINESS** | | | | | | | |
| 6. | discuss the importance of **planning** and **organization** | | | | | | |
| 7. | select a project appropriate to the component being studied | | | | | | |
| 8. | understand the use of **colour, shape** and **texture** to achieve a desired effect | | | | | | |
| 9. | use **sketching** to explore initial ideas for the project | | | | | | |
| 10. | use appropriate methods and tools for **designing** the project | | | | | | |
| 11. | arrange and sequence time, ideas, information, materials and/or personnel for achievement of the project | | | | | | |
| **APPLICATION** | | | | | | | |
| 12. | discuss and apply appropriate regulations, procedures and precautions to ensure safe working conditions | | | | | | |
| 13. | determine and acquire necessary supplies or substitutes to construct the planned project | | | | | | |
| 14. | use appropriate tools and skills to assemble or construct the planned project | | | | | | |
| 15. | use the project | | | | | | |
| 16. | **integrate** TECHNICAL THEATRE with other DISCIPLINES in order to enhance **dramatic communication**. | | | | | | |

# TECHNICAL THEATRE BIBLIOGRAPHY

## RECOMMENDED LEARNING RESOURCES

Hogett, Chris. *Stage Crafts*. London: Adam & C. Black, 1975.

This book provides information on methods of design, construction and decoration for the stage. It is also intended as a source book in various techniques of painting, printing and modelling suitable for classroom instruction or theatre. The book is written at the junior high level for both teachers and students.

The purpose throughout is to provide a practical visual approach — all constructional methods clearly seen with a minimum of text.

The layout of the book is straightforward. Divided into eleven sections, it starts literally from the ground level and develops gradually towards the final visual appearance of a production.

The sections:

1. using an empty space, the construction of stage and superstructures, masking of the front, sides and back with stage curtains
2. basic building units for independent stages, making rostras, steps, staircases and mobile units
3. building the 'walls' of the stage, flats, their types and construction
4. planning and design: the use of all the materials shown in Sections 1-3, methods of planning, drawing, models and types of setting — ten examples
5. decorating the set: painting of flats and cloths; printing and painting techniques
6. furnishing the set: the design and manufacture of all 'properties' other than furniture
7. lighting the set: types of lamp, equipment, arrangement of lights, lighting rehearsals
8. arms and armour, dressing characters
9. costume accessories
10. the final touches: makeup of characters
11. glossary, index, list of suppliers, tools, materials, books, etc.

Ommanney, Katharine Anne and Harry H. Schanker. *The Stage and the School*. Fifth edition. New York: McGraw-Hill, Inc., 1982.

Although originally written fifty years ago as a high school text, this updated edition gives a very good overview of all the drama DISCIPLINES to be addressed at the junior high level. The book includes chapters on: The Student of Drama, Improvisation, Mime, Voice and Diction, Acting, The Structure of Drama, Varieties of Drama, Evaluation of Drama, History of the Drama, Fundamentals of Play Production, Stage Settings, Stage Lighting, Costuming, Makeup, The Musical Play and a Treasury of Scenes and Monologues. Although some of the suggested scenes may be beyond the level of junior high students, the majority of the exercises, information, and material is suitable.

Potts, Norman B. (editor). *Theatre Technology & Design: A Course Guide*. Cincinnati: International Thespian Society, 1984.

This book, designed as a course guide for teachers, is divided into chapters on theatre spaces, scenery, properties, light, sound, costumes, makeup and safety. Each section begins with an essay that explains the basic concepts of the component. The essay is followed by a series of exercises, activities and projects, broken into three levels. The activities are written to include:

1. objectives
2. activities
3. method and evaluation.

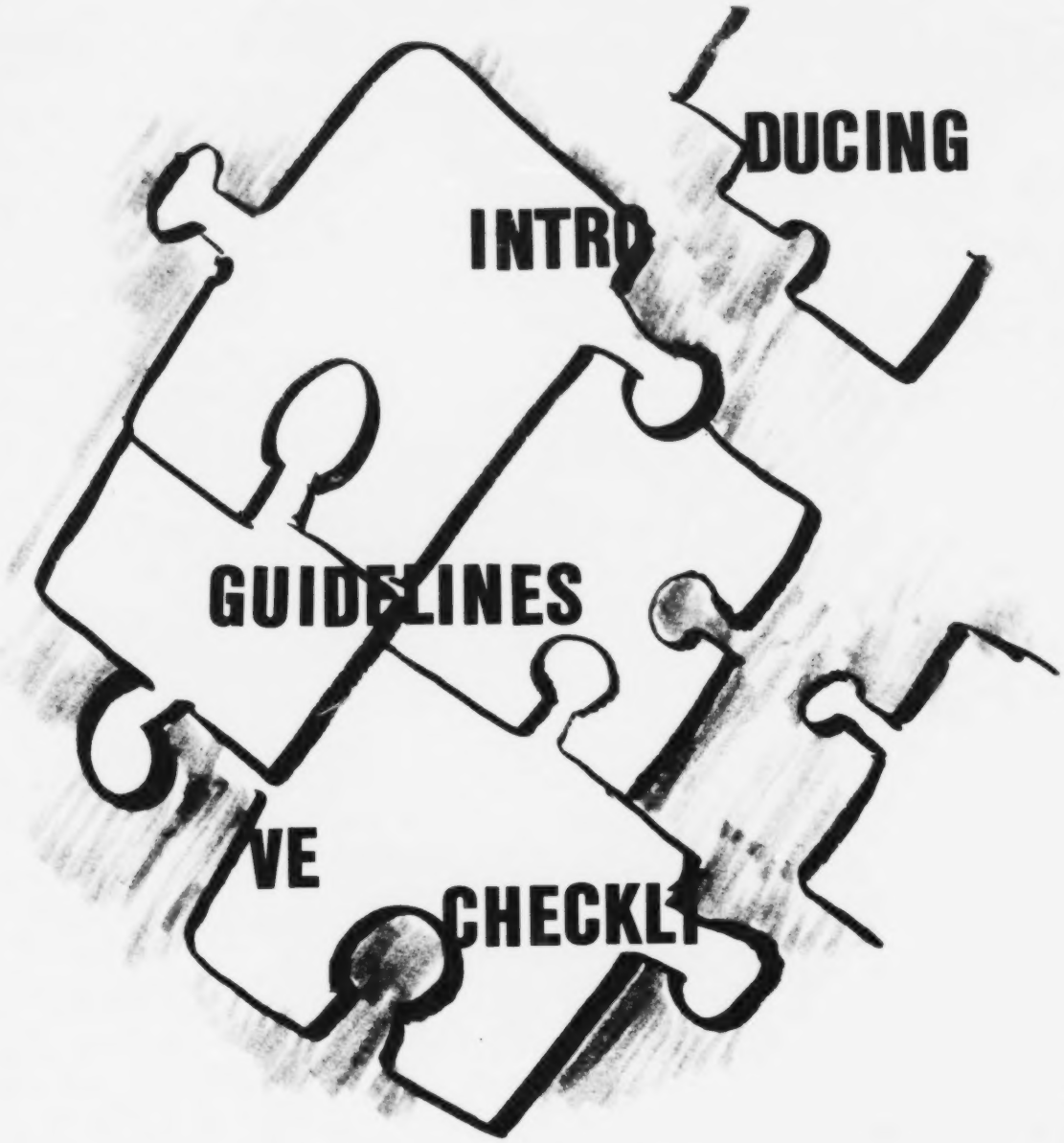
The essays are well written but sometimes they are difficult to follow as there are few drawings. The theatre safety section is excellent — not only supplying safety rules, but reasons for rules as well.

## OTHER LEARNING RESOURCES

The *SECONDARY DRAMA ANNOTATED BIBLIOGRAPHY* is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document is available through the Calgary Board of Education, Drama Team, Program Services Centre, 2519 Richmond Road SW, Calgary, Alberta T3E 4M2 (telephone 294-8671 or 294-8211).

# CHAPTER 5

# PROGRAM PLANNING



# INDICATORS OF AN EFFECTIVE PROGRAM

The following indicators will be apparent in a well-planned program.

**Program Considerations**

There should be evidence of
- program planning (year plan, unit plans, lesson plans . . . extracurricular plans) and time for such planning
- annual allocation of funds for equipment and supplies
- clearly stated philosophy, goals and objectives (deriving from Alberta Education, district, system and school)
- sequence and development
- varied activities (cognitive, psychomotor and affective emphases) and projects
- clearly stated student evaluation strategies
- joint planning with other subject areas (to encourage crosscurricular activity) and time for such planning
- communication with feeder schools.

**Program Delivery**

There should be evidence of:
- annual allocation of funds for equipment and supplies
- established routines for beginning and concluding lessons
- clearly communicated instructions, directions and expectations
- consistent and effective control signals
- established procedures for forming partners/groups
- effective questioning and answering
- structured lesson plan: warmup activities, learner expectation development activities, closure activities
- established procedures for individual/group presentations
- variety of instructional methods/learning processes
- teacher/student evaluation/critiquing
- skillful direction of students' energies
- praise and confidence building
- opportunities for involvement of all students
- a positive, confident approach to instruction and to the student, fostering mutual respect
- an attractive, safe, learning environment
- concern for individual student development
- a positive working relationship with professional and support staff.

**Program Response**

Most students:
- follow established routines, signals, directions
- are on task and involved (work with concentration/focus)
- can contribute constructive evaluation of self and others
- demonstrate respect for the work of others
- are obviously enjoying responding to activities
- are comfortable communicators with each other and teacher
- are eager to express opinions/advance ideas
- work in a collaborative manner
- can articulate what they are doing . . . and its purpose
- are not afraid to risk (exhibit trust in self and others)
- will have positive attitudes to learning
- are "team" players
- will commit to the responsibilities/discipline of presentation on and offstage
- have an understanding of human emotions and can control emotions
- are creative, imaginative thinkers
- exhibit good observational skills
- can assume leadership roles where appropriate
- are cognizant of and practise safety policies and procedures.
- demonstrate respect for the program.

## CONSIDERATIONS FOR PROGRAM PLANNING

**The Junior High Drama Program presumes 75 hours of study at each level.**

1. Philosophy

The design of the program should reflect the provincial philosophy statement for drama, the philosophy of the school system and the philosophy of your school.

It is important, when designing the program, to be very clear which of the school's expectations will influence the structuring of the curricular program and which will be addressed by the extracurricular program.

Frequently, the philosophy of the school concerning drama is defined in terms of the school's expectations, culture and traditions.

a) Some might expect drama to profile the school within the community, to act as an integrator with other subject areas and or to act as a supplier of entertainment and services for certain school activities.

b) Consider the number of students taught.

c) Consider the number and type of performances expected — full-length plays, lunchbox theatre, feeder school tours, festival involvement, integration with other school activities, assemblies and rallies.

2. Students

Within the parameters of this curriculum, the students' cultures, backgrounds, interests, experience and expectations must be considered. Decisions concerning the degree of integration among DISCIPLINES, the selection of forms components to be explored, the structuring of specific projects and methods of evaluation should reflect the students being taught.

3. Teacher

Because drama involves many specialized areas, the teacher's expertise and interests will strongly influence the program's direction and focus. However, an expectation of this curriculum is that teachers will need to set, as a goal, the need to gain expertise in areas where they lack knowledge.

4. Staff/Community

The opportunity for integration of drama with other school programs should be considered.

By identifying the interests and expertise of school staff, students and members of the community, opportunities for team-teaching and use of resource people may be explored.

5. Facilities

Because this curriculum demands a wide variety of written, movement, technical and performance activities, the design of facilities is crucial. While this curriculum and the students are best served by a specialized facility, requirements of this curriculum demand, minimally, a large open space.

If the facility has not been designed for the teaching of drama, to what extent can it be adapted? Appropriateness of size and flexibility of space, performance configurations, and accessibility of storage will greatly influence the design of the program.

If the facility is shared, the type of class(es) and percentage of time involved will influence the structure of the program. The sharing of facilities demands reasonable planning and cooperation.

These concerns relate equally to the extracurricular program.

6. Equipment

Although minimum requirements of this curriculum have been written to demand no specialized equipment, the availability of specialized equipment will influence the selection and exploration of some of the elective content of the program. Consideration could be given to using community resources and facilities. Further consideration must be given to long-range planning for obtaining, maintaining and upgrading equipment. NOTE: additional information on facilities and equipment can be found on p. 97.

7. Budget

The extent of budgets will greatly affect the design and development of the program. Teachers should acquaint themselves with the types of budgets available within their schools. Frequently, the following budgets, or versions of them, may be accessed:

a) supplies
b) equipment
c) resource; e.g., books, software, media materials
d) extracurricular

8. Extracurricular

When designing the extracurricular program, consider the school's philosophy regarding extracurricular activities, curricular program, time, resources resource people, budget, facilities, equipment and involvement with other school activities or community groups.

## APPROACH

1. Integrated and Unit

This curriculum is set up to accommodate a variety of teaching approaches. Although DISCIPLINES can be taught as separate units of study, it is intended that they be integrated through the use of forms, components and activities. NOTE: ORIENTATION concepts, skills and attitudes are integrated throughout. (See sample programs commencing on p. 99.)

2. Levels

The beginning, intermediate and advanced levels correspond to the first, second and third years of the program, typically grades seven, eight and nine. If your school does not offer drama at all three grade levels, adjustments to the program content will have to be made.

## INTRODUCING THE ELECTIVE COMPONENT

In June 1985, the Government of Alberta released a policy statement entitled "Secondary Education in Alberta". This document outlines the principles and framework for the review of current courses and development of future programs for secondary schools in Alberta.

Principle Number 7 from the policy states that "Secondary education programs must recognize and must be adapted to meet the wide range of needs and abilities of students." This principle of program adaptation at the junior high level is reflected in the "Framework for Secondary Education Programs" by the following.

Each course will have an elective component. The elective component, consistent with the content and objectives of the required component, provides opportunities to adapt and enhance instruction to meet the diverse needs and abilities of students. Based on demonstrated student needs and interests, as well as local community needs, the elective component provides enrichment and remediation. The time allotment for the elective component of the Junior High Drama Program is 30 per cent of the instructional time.

## UNDERSTANDING THE ELECTIVE

**Definitions**

Elective: mandatory, adaptive, allowing for change and adjustments to make more suitable.

Enrichment: instruction can be enhanced through enrichment activities that allow opportunities for higher-level thinking processes, for definition and exploration of issues and for more complex and demanding assignments.

Remediation: teachers may adapt instruction by providing additional assistance, reinforcement and remediation to those students having difficulty with required content.

## GUIDELINES

The elective component:

1. is mandatory
2. encourages teacher flexibility in adapting content, teaching strategies, instructional time, evaluation activities and learning resources
3. provides for enrichment and for additional assistance to those students having difficulty with required content
4. provides opportunities for innovation and experimentation
5. allows specific individual and or group needs to be met
6. is not intended to provide acceleration or advanced placement, and therefore avoids unnecessary and substantial overlap with other courses or with courses at a higher level.

## MEETING THE ELECTIVE

This curriculum has been developed to encompass the flexibility provided for by the elective component. Certain learner expectations are required at various levels. Through the appropriate selection of forms, components and activities, individual needs and interests of students can be met.

One might consider expanding the elective component through:

a) the study of additional forms and components
b) the study of non-required concepts, skills and attitudes where appropriate
c) possible activities — self-initiated projects, self-directed studies, research, peer teaching, exploration of themes, establishment of specialist crews, integrations with other school programs, guest artists/experts, student mentors, attending performances, critiquing outside performances, films videos, extracurricular workshops, festivals, skill extensions, career awareness, touring, assisting the community and field trips.

## FACILITIES AND EQUIPMENT

Due to the specialized nature of many drama activities, drama programs are best delivered and drama students are best served by having available appropriately specialized facilities and equipment.

Where these are in place, either through new construction or renovation upgrading, programs are consistently strengthened both through the increased ability to offer enhanced instruction and through the increased sense of ownership and pride brought to their studies by drama students.

The junior high drama facility should be designed and equipped for dual function. It is a teaching area which must provide a large uncluttered space for freedom of movement and a variety of activities. It is also a performance space which allows students to present their work in a wide variety of shapes and playing areas, e.g., thrust, in-the-round, proscenium, alley. The combined classroom performance area could be termed a Drama Studio. The studio requires secure storage areas for props, equipment, supplies, etc., as well as an area for students' belongings.

Many of the "forms" and "components" in drama may involve performance. Usually, the performance space is associated with the stage in the school gymnasium. Extended work in this space can cause friction between departments. A well-designed and equipped drama studio in which instruction, projects, presentations, demonstrations and workshops can occur, alleviates potential problems with other departments and strengthens the drama program. Productions that involve large casts and large audiences require an alternate facility. Wherever performance occurs, adequate lighting and sound equipment are essential.

In the design of new facilities and the renovation upgrading of existing ones, and in the equipping of these facilities, it is critical to employ the advice of a number of well-informed people. Available resource people include experienced junior high drama teachers, drama supervisors, school administration, the Alberta Education Fine Arts Consultant, school buildings services — Alberta Education, university and college drama/theatre departments, architects, professional theatre consultants and theatre equipment suppliers. Information drawn from a variety of sources can help to prevent costly errors.

## PROGRAM PLANNING ELEMENTS

These program planning elements are intended to assist teachers as they develop their year plans. Sample programs have been developed with these fundamental planning considerations in mind.

| | |
|---|---|
| Purpose: | goals and objectives of the provincial *JUNIOR HIGH DRAMA PROGRAM OF STUDIES*. |
| Concepts, Skills and Attitudes Content: | ORIENTATION and DISCIPLINE learner expectations to be acquired. |
| Forms Components: | forms — modes of exploration that can end in presentation. Components — possible areas of study that enhance communication within each DISCIPLINE. |
| Approach: | integrated unit combination. |
| Time: | allocation of instructional time to provide a balanced program. |
| Resources: | basic, student-recommended, teacher-recommended, supplementary or other instructional resources for the program. |
| Evaluation: | based on ORIENTATION and DISCIPLINE concepts, skills and attitudes through such techniques as oral examination, written examination, demonstration, question and answer, tests, class discussion, conferences, observation, etc. |

## SAMPLE PROGRAMS

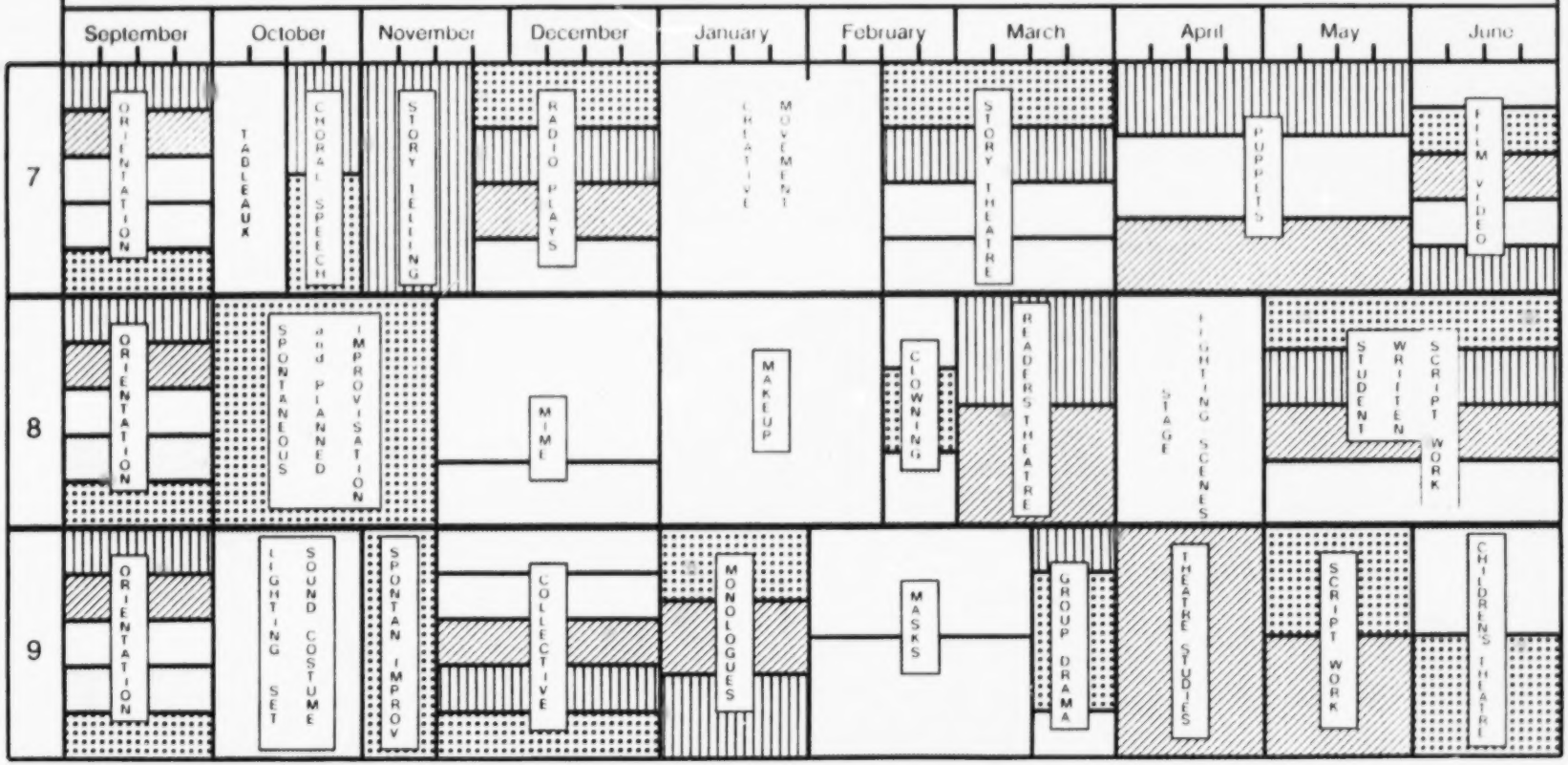
The following sample programs illustrate variations in grade level, course level, timetable and teacher approach (unit, integrated, combination).

These may be used to assist the teacher in designing programs particular to circumstances in his/her own school.

These are examples only and do not necessarily reflect all of the factors of the PROGRAM PLANNING ELEMENTS. The sample programs should be used in conjunction with the planning elements (above) and with the considerations for program planning information to be found on pp. 94–95.

## SAMPLE PROGRAM A

GRADES: 7, 8, 9
TIME: 75 Hours
SPECIAL CIRCUMSTANCES NOTES: Months have been divided into 4 weeks to show an approximation of time.
APPROACH: Unit




**LEARNER EXPECTATIONS:**
(As stated in Chapter 4)

| | MOVEMENT | SPEECH | IMPROVISATION/ ACTING | THEATRE STUDIES | TECHNICAL THEATRE |
|---|---|---|---|---|---|
| GRADE 7 | # 1 - 19 | # 1 - 8 | # 1 - 12 | # 1 - 3 | # 1 - 16 |
| GRADE 8 | #20 - 25 | # 9 - 14 | #13 - 25 | # 4 - 6 | # 1 - 16 |
| GRADE 9 | #26 - 28 | #15 - 18 | #26 - 33 | # 7 - 12 | # 1 - 16 |

## SAMPLE PROGRAM B

**GRADE(S):** 7, 8, 9

**TIME:** 75 hours

**SPECIAL CIRCUMSTANCES/NOTES**

Each grade level presumes that students may have no drama background. As students progress through thematic units, many concepts, skills and attitudes from earlier units must be reviewed and reinforced. These may not be listed below as they are presumed learned.

**APPROACH:** Combination

Grade 7

| Week | Thematic Unit | Forms/Components Integrated in Unit | Learner Expectations |
|---|---|---|---|
| 1–6 | Beginnings | — | ORIENTATION: #1–26<br>MOVEMENT: #1–4<br>SPEECH: #1–2<br>IMPROVISATION/ACTING: #1, 3 |
| 7–11 | Horror/Mystery (Hallowe'en) | • tableau<br>• oral interpretation<br>• story theatre<br>• makeup | MOVEMENT: #6, 12, 14–16<br>SPEECH: #3, 5–7<br>IMPROVISATION/ACTING: #2, 4–6<br>TECHNICAL THEATRE: #1–16 |
| 12–16 | Winter Magic (Christmas) | • creative movement<br>• sound (effects)<br>• creative drama | MOVEMENT: #8–11, 18<br>TECHNICAL THEATRE: #1–16<br>IMPROVISATION/ACTING: #4, 9–11 |
| 17–23 | Clowns | • makeup/costume<br>• clowning<br>• planned improvisation | THEATRE STUDIES: #1–3<br>TECHNICAL THEATRE: #1–16<br>MOVEMENT: #5, 7, 13, 15, 17<br>IMPROVISATION/ACTING: #6–8, 12 |
| 24–30 | Springtime Beginnings | • choral speech<br>• choric drama<br>• dance drama | SPEECH: #8<br>IMPROVISATION/ACTING: #8, 9, 11<br>MOVEMENT: #17, 19 |
| 31–40 | Fairy Tales | • puppetry<br>• storytelling<br>• scripted work<br>• sets | IMPROVISATION/ACTING: #6, 7, 9, 10, 12<br>SPEECH: #4, 8<br>IMPROVISATION/ACTING: #6, 8, 9, 10, 12<br>TECHNICAL THEATRE: #1–16 |

Grade 8

| Week | Thematic Unit | Forms Components Integrated in Unit | Learner Expectations |
|---|---|---|---|
| 1–4 | Beginnings | — | ORIENTATION #1–26<br>MOVEMENT #1–8<br>SPEECH #1–5<br>IMPROVISATION ACTING #1–4 |
| 5–13 | Suspense | • radio plays<br>• tableau (shadows)<br>• sound (effects) | SPEECH #6–14<br>MOVEMENT #9–19, 21, 22<br>TECHNICAL THEATRE #1–16 |
| 14–16 | Celebrations | • readers' theatre | IMPROVISATION ACTING #7, 8, 15–18 |
| 17–30 | Comedy Classics | • mime<br>• theatre (commedia, slapstick, Chaplin)<br>• spontaneous improvisation | MOVEMENT #20, 23–25<br>THEATRE STUDIES #4–6<br>IMPROVISATION ACTING #13–15, 19–24 |
| 31–40 | Future | • dance drama<br>• lighting<br>• sound<br>• group drama<br>• mask | MOVEMENT #18, 20, 21, 23, 24<br>TECHNICAL THEATRE #1–16<br>IMPROVISATION ACTING #13, 24, 25<br>MOVEMENT #25 |

Grade 9

| Week | Thematic Unit | Forms Components Integrated in Unit | Learner Expectations |
|---|---|---|---|
| 1–4 | Beginnings | — | ORIENTATION: #1–26<br>MOVEMENT: #1–16<br>SPEECH: #1–5 |
| 5–11 | Environments | • set<br>• lighting<br>• sound<br>• dance drama | TECHNICAL THEATRE: #1–16<br>MOVEMENT: #18, 19, 21, 23, 25, 27 |
| 12–19 | Characters | • spontaneous improvisation<br>• storytelling (dialects/accents)<br>• planned improvisation<br>• monologues | IMPROVISATION/ACTING: #14, 15, 18–24, 29, 33<br>SPEECH: #10, 12, 13, 14–16<br>IMPROVISATION/ACTING: #21–23, 27, 30–33<br>THEATRE STUDIES: #7–12 |
| 20–30 | Westerns | • stage fighting<br>• film/video<br>• scripted work | MOVEMENT: #1, 2, 4, 15, 20, 22–25, 28<br>TECHNICAL THEATRE: #1–16<br>IMPROVISATION/ACTING: #26–33 |
| 31–40 | Social Issues (poverty, old age, the family, discrimination, workers' rights) | • oral interpretation<br>• storytelling<br>• group drama<br>• choreographed dance<br>• collective | SPEECH: #13, 17, 18<br>MOVEMENT: #18, 20, 23, 24, 26–28<br>IMPROVISATION/ACTING: #15, 17, 19, 20–25, 28<br>THEATRE STUDIES: #7–12 |

## SAMPLE PROGRAM C

| | |
|---|---|
| **GRADE**: | 7 |
| **TIME**: | 75 hours |
| **APPROACH**: | DISCIPLINE |

| Discipline | Description | Learner Expectations |
|---|---|---|
| ORIENTATION | • warmup, rules, development of inner resources | ORIENTATION: all concepts, skills and attitudes |
| THEATRE STUDIES | • journal<br>– notes<br>– evaluation<br>– handouts | THEATRE STUDIES: #1–3 |
| MOVEMENT | • creative movement (free and open)<br>• mime (stylized, definite) | MOVEMENT: #1–19<br>THEATRE STUDIES: #1–3 |
| SPEECH | • choral speech<br>• storytelling<br>• oral interpretation<br>– improvisation to gain understanding | SPEECH: #1–8<br>IMPROVISATION/ACTING: #1–12 |
| IMPROVISATION/ ACTING | • puppetry<br>• character<br>• scenario | IMPROVISATION/ACTING: #1–12<br>TECHNICAL THEATRE: #1–16<br>SPEECH: #1–8<br>MOVEMENT: #1–13, 15, 16<br>THEATRE STUDIES: #1–3 |
| TECHNICAL THEATRE | • puppetry presentations<br>• visual media — video/TV | TECHNICAL THEATRE: #1–16<br>IMPROVISATION/ACTING: #1, 3, 4, 6, 9, 10, 12<br>SPEECH: #1–8<br>MOVEMENT: #1–5, 7, 13, 15, 18<br>THEATRE STUDIES: #1–3 |

| | |
|---|---|
| **GRADE**: | 8 |
| **TIME**: | 75 hours |
| **APPROACH**: | Unit |

| Unit | Description | Learner Expectations |
|---|---|---|
| ORIENTATION | • warmup, rules, development of inner resources | ORIENTATION: all concepts, skills and attitudes |
| Mime | • explore: level, shape, pace, tension, sense memory, character, scenario, improvisation/acting of work | MOVEMENT #1–25<br>IMPROVISATION/ACTING: #1–4, 6-16, 19–25<br>THEATRE STUDIES: 1–6 |
| Radio | • role and awareness of radio<br>– commercials<br>– news<br>– music<br>→ voice awareness through presentation and analysis | SPEECH: #1–14<br>IMPROVISATION/ACTING: #1–26<br>MOVEMENT: #1–22, 25<br>TECHNICAL THEATRE: #1–7, 10–16<br>THEATRE STUDIES: #1–6 |
| Fantastic Characters | • linking<br>– movement to explore varied characters<br>– Voice I — choric drama<br>– Voice II — music<br>→ text<br>– character development<br>– improvisation<br>– makeup costume presentations<br>– space | IMPROVISATION/ACTING: #1–25<br>SPEECH: #1–16<br>MOVEMENT: #1–25<br>TECHNICAL THEATRE: #1–16 |
| Blacklight Theatre | • planning<br>– development of scenario set and props<br>– design and construction<br>– character movement prop movement<br>– choreographed movement to music | TECHNICAL THEATRE: #1–16<br>IMPROVISATION/ACTING: #1–4, 6–8, 11–13, 16, 20, 24, 25<br>MOVEMENT: #1–25<br>THEATRE STUDIES: #1–6 |

| | |
|---|---|
| **GRADE**: | 9 |
| **TIME**: | 75 hours |
| **APPROACH**: | Thematic |

| Unit | Description | Learner Expectations |
|---|---|---|
| ORIENTATION | • warmup, rules, development of inner resources | ORIENTATION: all concepts, skills and attitudes |
| commedia dell'arte | • history<br>• mask<br>– movement<br>– speech<br>– spontaneous improvisation<br>• character exploration<br>– movement<br>– speech<br>– improvisation — planned and spontaneous<br>• workshop — a chosen commedia character<br>– scripted work/monologue<br>– film/video<br>– oral interpretation<br>• analysis | SPEECH: #1–18<br>IMPROVISATION/ACTING: #1–33<br>MOVEMENT: #1–28<br>TECHNICAL THEATRE: #1–16<br>THEATRE STUDIES: #1–12 |
| Clowning | • character exploration<br>– movement/mime<br>– costume<br>– speech<br>– improvisation/acting<br>• design<br>– costume<br>– makeup<br>• set use and design<br>• stage direction<br>• routine<br>• analysis | SPEECH: #1–18<br>IMPROVISATION/ACTING: #1–33<br>MOVEMENT: #1–28<br>TECHNICAL THEATRE: #1–16<br>THEATRE STUDIES: #1–12 |
| Readers' Theatre | • voice production<br>– choral speaking<br>– oral dramatic reading<br>• text | SPEECH: #1–18<br>IMPROVISATION/ACTING: #1–33<br>MOVEMENT: #1–19, 24–28<br>TECHNICAL THEATRE: #1–7, 10, 11, 15, 16 |

Grade 9 (continued)

| Unit | Description | Learner Expectations |
|---|---|---|
| Readers' Theatre (continued) | • character exploration and development<br>– movement<br>– improvisation/acting<br>• development of text to show understanding of the art form | THEATRE STUDIES: #1–12. |
| Stage Violence | • improvisation<br>– character<br>– setting (set design)<br>– scenario/plot<br>– climax<br>• stage violence<br>– safety and rules<br>– stage violence moves<br>– combinations of moves<br>• combinations of improvisation and stage violence<br>• analysis | SPEECH: #1–18<br>IMPROVISATION/ACTING: #1–13, 16, 17, 19–30, 33<br>TECHNICAL THEATRE: #1–16<br>MOVEMENT: #1–28 |

## SAMPLE PROGRAM D

| | |
|---|---|
| **GRADE:** | 7, 8, 9 |
| **TIME:** | 75 hours |
| **APPROACH:** | Combination |

Grade 7

| Unit | Description | Learner Expectations |
|---|---|---|
| ORIENTATION<br>(8 classes) | • to get an overview of students' skills<br>• to build group dynamics between grades | ORIENTATION: #1–26<br>MOVEMENT: #1–9, 12, 16<br>SPEECH: #1, 6<br>IMPROVISATION/ACTING: #1–4, 8 |
| MOVEMENT<br>mime<br>(12 classes) | • objects — size, shape, weight, texture, temperature, placement<br>• exaggerated movements<br>• imaginary people<br>• facial expression<br>• stage placement<br>• illusion skills — mime walk, wall, door, ladder, window<br>• storyline — title, punchline, everyman | MOVEMENT: #1–19<br>IMPROVISATION/ACTING: #2–4, 8–12, 15 |
| SPEECH<br>(15 classes) | • warmups<br>• articulation<br>• quality of voice — tone, pitch, volume, rate<br>• tongue twisters<br>• poem<br>• storytelling — one word: unfortunately/fortunately, give take<br>• radio play<br>– types of radio plays<br>– voice characterization<br>– sound effects<br>– script writing | SPEECH: #1–8<br>IMPROVISATION/ACTING: #5, 6, 8–10,<br>THEATRE STUDIES: #1–3<br><br>TECHNICAL THEATRE: #1, 2, 4–6, 11–13, 15 |
| IMPROVISATION/<br>ACTING<br>(10 classes) | • speech and movement together<br>• spontaneity | ORIENTATION: #10, 11, 14, 16, 18, 20, 21, 22<br>IMPROVISATION/ACTING: #1–6, 8–12 |

Grade 8

| Unit | Description | Learner Expectations |
|---|---|---|
| ORIENTATION<br>(6 classes) | • to get an overview of the students' skills<br>• to build group dynamics between grades | ORIENTATION: #1–26<br>MOVEMENT: #1–5, 14<br>IMPROVISATION ACTING: #1–4, 8<br>SPEECH: #1–6 |
| MOVEMENT<br>mime<br>(6 classes) | • review Grade 7<br>• aside<br>• contemporary — two people, sound effects | MOVEMENT: #1–20, 23–25<br>SPEECH: #4, 7<br>IMPROVISATION ACTING: #3, 5, 8 |
| SPEECH<br>(4 classes) | • articulation<br>• tongue twisters<br>• poetry<br>• fairy tales (elementary performances)<br>• storytelling — narrator and two mime | SPEECH: #1–14<br>IMPROVISATION ACTING: #5, 6, 8 |
| THEATRE STUDIES<br>(3 classes) | • play report<br>• good audience<br>• performance analysis | THEATRE STUDIES: #1–3 |
| IMPROVISATION ACTING<br>(16 classes) | • terminology — spontaneity, control, side coaching, concentration, plot structure, blocking<br>• plot<br>- beginning — three w's<br>- middle — conflict, climax<br>- end — logical (lights, freeze, exit)<br>• sketch, status<br>• where<br>- environment (immediate, general, greater)<br>- one per scene or split stage<br>• what<br>- problem to be solved<br>- one or two per scene<br>• mystery unit<br>- evening of murder game<br>- make up your own murder mystery<br>• stimulus<br>- experiencing<br>• reproducing/describing<br>• linking ideas together | IMPROVISATION ACTING: #1–25<br>SPEECH: #1–9, 14<br>MOVEMENT: #20–25<br>TECHNICAL THEATRE: #1–16<br>THEATRE STUDIES: #4–6 |

Grade 8 (continued)

| Unit | Description | Learner Expectations |
|---|---|---|
| | • using findings to create a scene<br>• possible stimulus scenes<br>– picture, poem, music<br>• final group project | |
| ESCAPE UNIT<br>(10 classes) | • concentration<br>• cooperation<br>• sensory awareness<br>• improvisation skills | Reinforce concepts, skills and attitudes already covered in IMPROVISATION/ACTING and ORIENTATION. |

Grade 9

| Unit | Description | Learner Expectations |
|---|---|---|
| ORIENTATION<br>(4 classes) | — | ORIENTATION: #1–26 |
| MOVEMENT<br>(7 classes) | • mime<br>• concrete abstract<br>• creative movement<br>– material, music, song, slides<br>• dance | MOVEMENT: #4–6, 10, 13–16, 18–28<br>IMPROVISATION/ACTING: #1–16 |
| SPEECH<br>(8 classes) | • quality of voice<br>• articulation<br>• readers' theatre | SPEECH: #1–18<br>IMPROVISATION/ACTING: #26, 27, 29, 30–33 |
| IMPROVISATION/ACTING<br>(5 classes) | • collective | IMPROVISATION/ACTING: #1–33<br>SPEECH: #4, 6, 14–18<br>MOVEMENT: #21, 22, 25 |
| SCRIPTED WORK<br>(21 classes) | • interpretation<br>• pause<br>• monologues<br>• scenes | IMPROVISATION/ACTING: #18–25, 27, 29–33<br>MOVEMENT: #17, 21–23, 25, 27, 28<br>SPEECH: #8, 10, 13–16, 18<br>THEATRE STUDIES: #7–12<br>TECHNICAL THEATRE: #1–16 |

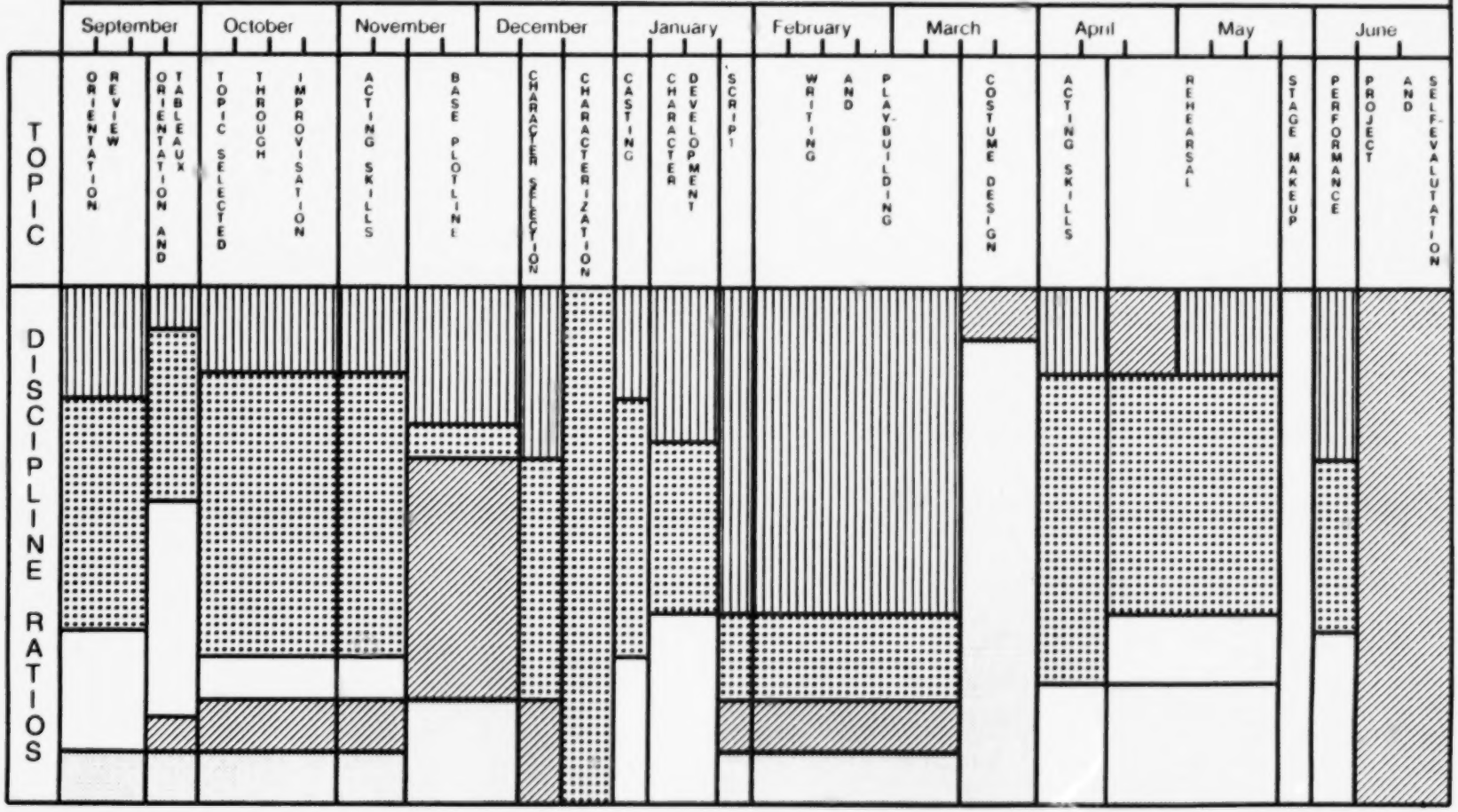
GRADES: 7, 8, 9
TIME: 75 Hours
APPROACH: Unit

**SAMPLE PROGRAM E**

| DISCIPLINE FOCUS [3-10 WEEKS] | GRADE 7 | GRADE 8 | GRADE 9 |
|---|---|---|---|
| ORIENTATION | INTRODUCTION TO DRAMA<br>#1-26 | INTRODUCTION/REVIEW<br>#1-26 | INTRODUCTION/REVIEW<br>#1-26 |
| MOVEMENT | • mime<br>• creative movement<br>#1-19 | • stage lighting<br>#20-25 | • dance drama<br>#26-28 |
| SPEECH | • choral speech/choric drama<br>• story telling/story theatre<br>#1-8 | • radio play<br>• oral interpretation<br>• readers' theatre | • radio program<br>• public speaking<br>#15-18 |
| IMPROVISATION/ACTING | • improvisation - story dramatization<br>• character development<br>• creating mood<br>• communicating the setting<br>• developing episodes<br>#1-12 | • improvisation from script/story/poem<br>• playmaking<br>• clowning<br>#13-25 | • theatre sports<br>• scripted work [scenes/children's theatre]<br>#26-33 |
| THEATRE STUDIES | • performance analysis<br>Attend a variety of productions; e.g., professional/community/highschool<br>#1-3 | • introduction to theatre history<br>#4-6 | • introduction to script [one act plays]<br>#7-12 |
| TECHNICAL THEATRE/DESIGN | • puppetry<br>#1-16 | • makeup<br>#1-16 | • costume/lighting/properties/set/sound<br>#1-16 |
| CULMINATION | Any unit can form the basis for a culminating project. | | |

**SAMPLE PROGRAM F**

GRADES: 9
TIME: 75 Hours
SPECIAL CIRCUMSTANCES/NOTES: Months have been divided into weeks to show an approximation of time.[1]
APPROACH: Integrated. Based on the collective.




[1]This program is most successful with students who have had two previous years of drama in junior high. The program can be condensed into a shorter time period depending upon the final presentation. This year-plan assumes that the play produced through this process will be one or two hours in length.

| LEARNER EXPECTATIONS: (As stated in Chapter 4) | MOVEMENT | SPEECH | IMPROVISATION/ ACTING | THEATRE STUDIES | TECHNICAL THEATRE |
|---|---|---|---|---|---|
| GRADE 9 | #26 - 28 | #15 - 18 | #26 - 33 | # 7 - 16 | # 1 - 16 |

**SAMPLE PROGRAM G**

GRADES: 7, 8, 9
TIME: 75 Hours
SPECIAL CIRCUMSTANCES NOTES: Number of weeks spent on each unit in brackets
APPROACH: Combnination

| FORMS AND COMPONENTS | | | DISCIPLINES |
|---|---|---|---|
| GRADE 7 | GRADE 8 | GRADE 9 | COVERED |
| ORIENTATION [6]<br>#1-26 | ORIENTATION [4] | ORIENTATION [4] | OVERVIEW |
| tableaux [13]<br>MOVEMENT #1-17 | #1-26 | | MOVEMENT |
| mime—classical [7]<br>MOVEMENT #1-19 | mime—contemporary [6]<br>MOVEMENT #1-25 | #1-26 | MOVEMENT |
| spontaneous improvisation [4]<br>IMPROVISATION ACTING #1-12 | spontaneous improvisation [4]<br>IMPROVISATION ACTING #1-25 | spontaneous improvisation [4]<br>IMPROVISATION ACTING #13-25 | SPEECH<br>IMPROVISATION ACTING<br>MOVEMENT |
| | planned improvisation [4]<br>IMPROVISATION ACTING #13-25 | planned improvisation [6]<br>IMPROVISATION ACTING #26-33 | SPEECH<br>IMPROVISATION ACTING<br>MOVEMENT |
| puppetry [6]<br>TECHNICAL THEATRE #1-16 | makeup [3]<br>TECHNICAL THEATRE #1-16 | lighting/sound<br>costumes set<br>stage management/properties [4]<br>TECHNICAL THEATRE #1-16 | SPEECH<br>IMPROVISATION ACTING<br>TECHNICAL THEATRE<br>TECHNICAL THEATRE |
| choral speech<br>oral reading [6]<br>SPEECH #1-8 | readers' theatre [6]<br>SPEECH #1-14 | radio plays [5]<br>IMPROVISATION ACTING #1-18<br>SPEECH #9-18 | SPEECH<br>IMPROVISATION ACTING |
| story theatre [5]<br>SPEECH #1-8<br>IMPROVISATION ACTING #6-10 | | | SPEECH<br>IMPROVISATION ACTING<br>MOVEMENT |
| | collective [9]<br>IMPROVISATION ACTING #1-25 | | IMPROVISATION ACTING |
| (THROUGHOUT PROGRAM)<br>THEATRE STUDIES #1-3 | theatre history [1]<br>THEATRE STUDIES #4-6 | script<br>performance<br>theatre [6]<br>scripted work [10]<br>THEATRE STUDIES #1-12 | THEATRE STUDIES |
| | | IMPROVISATION ACTING #26-33 | IMPROVISATION ACTING |

# PROGRAM EVALUATION

The following are some indicators, intended only as a guide to program evaluation. Flexibility in interpretation is encouraged. Teachers may wish to share this chart with their administration.

**Program Considerations**

There should be evidence of:

- program planning (year plan, unit plans, lesson plans . . . extracurricular plans) and time for such planning
- clearly stated philosophy, goals, and objectives (deriving from Alberta Education, district, system, and school)
- sequence and development
- varied activities (cognitive, psychomotor and affective emphases) and projects
- clearly stated student evaluation strategies
- joint planning with other subject areas (to encourage crosscurricular activity) and time for such planning
- communication with feeder schools.

**Program Delivery**

There should be evidence of:

- annual allocation of funds for equipment and supplies
- established routines for beginning and concluding lessons
- clearly communicated instructions, directions and expectations
- consistent and effective control signals
- established procedures for forming partners/groups
- effective questioning and answering
- structured lesson plan: warmup, development, closure
- established procedures for individual/group presentations
- variety of instructional methods/learning processes
- teacher/student evaluation/critiquing
- skillful direction of students' energies
- praise and confidence building
- opportunities for involvement of all students
- a positive, confident approach to instruction and to the student, fostering mutual respect
- an attractive, safe, learning environment
- concern for individual student development
- a positive working relationship with professional and support staff.

**Program Response**

Most students:

- follow established routines, signals, directions
- are on task and involved (work with concentration/focus)
- can contribute constructive evaluation of self and others
- demonstrate respect for the work of others
- are obviously enjoying/responding to activities
- are comfortable communicators with each other and teacher
- are eager to express opinions/advance ideas
- work in a collaborative manner
- can articulate what they are doing . . . and its purpose
- are not afraid to risk (exhibit trust in self and others)
- demonstrate positive attitudes to learning
- are "team" players
- commit to the responsibilities/discipline of presentation on and offstage
- have an understanding of human emotions and can control emotions
- are creative, imaginative thinkers
- exhibit good observational skills
- can assume leadership roles where appropriate
- are cognizant of and practise safety policies and procedures
- demonstrate respect for the program.

| Excellent | Satisfactory | Needs Attention |
|---|---|---|
| | | |

# CHECKLIST OF LEARNER EXPECTATIONS

ORIENTATION

Classroom Behaviour

The student will be able to:

| | Covered | Not Covered |
|---|---|---|
| 1. understand and respond to classroom rules, procedures and routines | | |
| 2. demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others | | |
| 3. demonstrate respect for equipment, resources and facilities | | |
| 4. respond appropriately to established control signals, e.g., a) voice command — "freeze", b) tambourine, c) drum, d) cymbal, e) visual signal, and f) overhead lights | | |
| 5. participate positively in classroom activities | | |
| 6. display appropriate classroom and audience behaviour. | | |

Personal and Interpersonal Learner Expectations

The student will be able to:

| | | |
|---|---|---|
| 7. demonstrate a willingness to take calculated and reasonable risks | | |
| 8. share ideas confidently with others | | |
| 9. focus concentration on one task at a time | | |
| 10. listen effectively | | |
| 11. generate imaginative and creative solutions to problems | | |
| 12. meet deadlines and follow through on individual and group commitments | | |
| 13. demonstrate trust by becoming comfortable, physically and emotionally, with others | | |
| 14. work cooperatively and productively with all members of the class in pairs, small groups and large groups | | |
| 15. support positively the work of others | | |
| 16. offer and accept constructive criticism, given specific guidelines, with a desire to improve. | | |

Preliminary DISCIPLINE Learner Expectations

The student will be able to:

| | | |
|---|---|---|
| 17. recognize the purposes of and participate in warmup activities (all DISCIPLINES, as appropriate) | | |
| 18. communicate through use of voice and body (SPEECH, MOVEMENT) | | |
| 19. move in a variety of ways (MOVEMENT) | | |
| 20. respond to directions without breaking concentration — side coaching (IMPROVISATION/ACTING) | | |
| 21. speak, move and generate ideas spontaneously (IMPROVISATION/ACTING) | | |
| 22. investigate a variety of roles and situations (IMPROVISATION/ACTING) | | |
| 23. show awareness of story sequence (IMPROVISATION/ACTING) | | |
| 24. understand that technical elements enhance verbal/physical communication (TECHNICAL THEATRE) | | |
| 25. recognize that there is an historical and cultural aspect of drama/theatre (THEATRE STUDIES) | | |
| 26. demonstrate awareness of the multi-disciplinary nature of drama/theatre (all DISCIPLINES). | | |

Beginning: MOVEMENT

The student will be able to:

| | Covered | Not Covered |
|---|---|---|
| 1. demonstrate understanding of and apply appropriate safety procedures | | |
| 2. demonstrate awareness of personal and shared space | | |
| 3. use physical relaxation techniques effectively | | |
| 4. recognize the need for and demonstrate warmup activities | | |
| 5. move individual body parts | | |
| 6. use proper posture | | |
| 7. demonstrate awareness of his or her own body and its movement potential | | |
| 8. display increased freedom of movement | | |
| 9. travel through space in a variety of ways; e.g., running, creeping and jumping | | |
| 10. use varying speeds of movement | | |
| 11. use directions and pathways | | |
| 12. use levels | | |
| 13. control focus and energy in movement and gesture | | |
| 14. create shapes with the body | | |
| 15. display increased balance and coordination | | |
| 16. demonstrate freezing of movement | | |
| 17. use movement to communicate non-verbally | | |
| 18. create movement in response to music | | |
| 19. translate sounds, words, images and emotions into movement. | | |

Beginning: SPEECH

The student will be able to:

| | | |
|---|---|---|
| 1. speak spontaneously | | |
| 2. use vocal relaxation and warmup techniques | | |
| 3. use effective breathing techniques | | |
| 4. use techniques of storytelling | | |
| 5. recognize the need to control and protect the voice | | |
| 6. use volume appropriate to situation | | |
| 7. create vocal sound effects to explore voice potential | | |
| 8. understand volume, articulation, projection, rate, pause, phrasing, pitch and intonation. | | |

Beginning: IMPROVISATION/ACTING

The student will be able to:

| | | |
|---|---|---|
| 1. use warmup techniques for preparation of body, voice and mind | | |
| 2. respond to directions without breaking concentration — side coaching | | |
| 3. demonstrate the ability to be still | | |
| 4. create experiences through imaging, visualizing and fantasizing | | |
| 5. create and tell a story spontaneously | | |
| 6. understand and apply the essential elements of a story: character, setting, conflict, climax and plot | | |
| 7. use stage vocabulary: stage areas, body positions and crosses | | |
| 8. demonstrate appropriate rehearsal behaviours and routines | | |
| 9. communicate a clear beginning, middle and end in spontaneous and planned scenes | | |
| 10. use essential story elements in spontaneous and planned scenes | | |
| 11. create a dramatic situation in response to varied stimuli: objects, pictures and music | | |
| 12. make logical choices within the boundaries of situation and character. | | |

Beginning: THEATRE STUDIES
(performance analysis)

The student will be able to:

| Covered | Not Covered |
|---|---|
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| | |

1. demonstrate understanding of the need for analysis of the work of self and others
2. identify specific criteria to assess a presentation
3. verbalize and write a review

TECHNICAL THEATRE

The student will be able to:

Awareness

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1. recognize the basic terminology associated with the component being studied
2. demonstrate understanding of the basic functions of the component being studied
3. show awareness of the importance of research
4. show awareness of available resources pertaining to the component being studied; e.g., supplies, libraries and theatre companies
5. demonstrate understanding of the various conventions of the component being studied

Readiness

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6. demonstrate understanding of the importance of planning and organization
7. select a project appropriate to the component being studied
8. demonstrate understanding of the use of colour, shape and texture to achieve a desired effect
9. use sketching to explore ideas for the project
10. demonstrate understanding of and use appropriate methods and tools for designing the project; e g., makeup charts, cue sheets, working drawings
11. arrange and sequence time, ideas, information, materials and/or personnel for achievement of the project

Application

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|---|---|
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12. demonstrate understanding of and apply appropriate regulations, procedures and precautions to ensure safe working conditions
13. determine and acquire necessary supplies or substitutes to construct the planned project
14. use appropriate tools and skills to assemble or construct the planned project
15. use the project
16. demonstrate the integration of TECHNICAL THEATRE with other DISCIPLINES in order to enhance dramatic communication.

Intermediate: MOVEMENT

The student will be able to:

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20. extend body flexibility
21. display clarity of movement and gesture
22. use exaggerated movement and gesture
23. plan, repeat and combine movement patterns
24. plan movement for audience visibility and spatial limitations
25. communicate environment, character and situation non-verbally.

Intermediate: SPEECH

The student will be able to:

| Covered | Not Covered |
|---|---|
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9. use volume, articulation and projection to achieve clarity
10. demonstrate effects of intonation, rate, pause and phrasing on the meaning of words
11. use pitch to effect quality of voice production
12. demonstrate a stage whisper
13. use voice to communicate mood and emotion
14. use a variety of character voices.

Intermediate: IMPROVISATION/ACTING

The student will be able to:

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13. recognize the techniques of offering, accepting, advancing and blocking
14. use varied stimuli for character development
15. use the body and body language to enhance characterization
16. demonstrate economy in movement and speech
17. select and use language appropriate to a given character and situation
18. use voice variety to enhance a character
19. discover how feelings affect a character
20. enter and exit in character
21. sustain a character throughout an exercise or scene
22. create business appropriate to character and situation
23. demonstrate understanding of character motivation
24. recognize that relationships exist between characters in given situations
25. demonstrate understanding of focus and the processes of sharing, giving and taking.

Intermediate: THEATRE STUDIES
(theatre history)

The student will be able to:

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4. recognize that drama exists in every culture
5. recognize that "theatre is a mirror of society"
6. show awareness of selected periods and playwrights.

TECHNICAL THEATRE

The student will be able to:

Awareness

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1. recognize the basic terminology associated with the component being studied
2. demonstrate understanding of the basic functions of the component being studied
3. show awareness of the importance of research
4. show awareness of available resources pertaining to the component being studied; e.g., supplies, libraries and theatre companies
5. demonstrate understanding of the various conventions of the component being studied

Readiness

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6. demonstrate understanding of the importance of planning and organization
7. select a project appropriate to the component being studied
8. demonstrate understanding of the use of colour, shape and texture to achieve a desired effect
9. use sketching to explore ideas for the project
10. demonstrate understanding of and use appropriate methods and tools for designing the project; e.g., makeup charts, cue sheets, working drawings
11. arrange and sequence time, ideas, information, materials and/or personnel for achievement of the project

Application

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12. demonstrate understanding of and apply appropriate regulations, procedures and precautions to ensure safe working conditions
13. determine and acquire necessary supplies or substitutes to construct the planned project
14. use appropriate tools and skills to assemble or construct the planned project
15. use the project
16. demonstrate the integration of TECHNICAL THEATRE with other DISCIPLINES in order to enhance dramatic communication.

Advanced: MOVEMENT

The student will be able to:

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26. use contrast in movement
27. create and sustain mood through movement
28. coordinate movement and movement patterns with other students.

Advanced: SPEECH

The student will be able to:

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15. demonstrate the effect of character on oral interpretation
16. use movement and gesture to clarify and enhance speech and character intonation and vocal qualities through critical listening
17. determine personal pitch, rate, volume, intonation and vocal qualities through critical listening
18. apply speech skills in a variety of speaking situations.

Advanced: IMPROVISATION/ACTING

The student will be able to:

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26. pick up cues effectively
27. identify and create a believable emotional build
28. use contrast such as dramatic elements (movement and stillness, light and dark, sound and silence) and groupings (solo and group) in scenes
29. use improvisational skills and concepts in exploration of text
30. analyze text for meaning and character development
31. recite text from memory
32. rehearse, polish and present text
33. critique the work of self and others through observation of specific details.

Advanced THEATRE STUDIES

(the script)

The student will be able to:

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7. define the elements of script: dialogue, directions, characters and settings
8. demonstrate understanding of directions used in a script
9. read a script aloud
10. demonstrate understanding of the concept of dramatic convention
11. demonstrate understanding of plot structure
12. analyze a script to identify character, setting and plot.

TECHNICAL THEATRE

The student will be able to:

Awareness

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1. recognize the basic terminology associated with the component being studied
2. demonstrate understanding of the basic functions of the component being studied
3. show awareness of the importance of research
4. show awareness of available resources pertaining to the component being studied; e.g., supplies, libraries and theatre companies
5. demonstrate understanding of the various conventions of the component being studied

Readiness

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6. demonstrate understanding of the importance of planning and organization
7. select a project appropriate to the component being studied
8. demonstrate understanding of the use of colour, shape and texture to achieve a desired effect
9. use sketching to explore ideas for the project
10. demonstrate understanding of and use appropriate methods and tools for designing the project; e.g., makeup charts, cue sheets, working drawings
11. arrange and sequence time, ideas, information, materials and/or personnel for achievement of the project

Application

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12. demonstrate understanding of and apply appropriate regulations, procedures and precautions to ensure safe working conditions
13. determine and acquire necessary supplies or substitutes to construct the planned project
14. use appropriate tools and skills to assemble or construct the planned project
15. use the project
16. demonstrate the integration of TECHNICAL THEATRE with other DISCIPLINES in order to enhance dramatic communication.

## LONG–TERM PROGRAM BUILDING

In dialogue with the school's administration, develop a long–term plan for the program. If that involves program building, this can best occur where there is:

- a qualified drama teacher who is committed to continuous professional development
- a program with a solid curriculum base
- drama offered at grades 7, 8, and 9
- an extracurricular drama program
- communication/articulation across elementary, junior and senior levels
- an adequate facility (see pp. 94 and 97)
- an adequate budget (see pp. 95 and 122)
- respect for and valuing of drama among staff, administration and students.

The following are activities a teacher may wish to explore for program building:

- engage students in drama festivals; e.g., junior high drama festival run by senior high students or elementary festivals held at junior high schools or zone and provincial festivals
- arrange field trips
- build connections with feeder elementary schools; e.g., "services", seasonal performances, children's theatre
- foster good relations with other clubs, organizations, and subject areas in the school; e.g., "services" performances, cooperative projects, sponsoring school events, etc.
- communicate your desire to build your program to school counsellors
- invite feeder schools to a presentation (description) of your program just before they choose their complementary courses for the next year
- communicate with senior citizens, hospitals, community groups
- consider presentation of the occasional large cast production in cooperation with other teachers and departments to "profile" your program
- develop parents' associations
- ensure extracurricular program is open to all, not just drama students
- explore possible liaisons with professional and amateur companies
- involve as many staff and administrators as possible in curricular and extracurricular performance projects
- keep accurate yearly records of program expenses and revenues so that trends can be documented and reasonable adjustments can be made in budgets
- engage in appropriate personal professional development activities wherever possible
- ensure that teaching resources are the most current available
- engage the support of local media.

## EXTRACURRICULAR PROGRAM

The drama club in some schools exists only to produce the school play or plays while in others it is an active social club, meeting regularly, organizing luncheons and other social events, entering teams in the intramural program and providing technical and other support for concerts, dances, fashion shows, students' council events, etc.

Whatever its form, an extracurricular drama program should be considered for the following reasons

- It provides an opportunity for additional training and experience for drama students
- It can be the means by which students who are unable to fit drama into their timetable can have a drama experience.
- Students who discover drama through a club may well reassess their priorities and join the drama class, thus building the program.
- Because "the show" is visible while the class is not, it can win support for drama from the administration, other teachers and the community.
- By providing technical and other support for events in the school, the drama club can encourage reciprocal support from other departments and groups in the school.
- The "school play" can go a long way to encourage good public relations, but some clubs might elect to take that even further by offering special performances for elementary schools, senior citizens' homes, hospitals and other special interest groups or societies. Such performances would, of course, need school and or board or district approval.
- Students could participate in drama festivals.
- By organizing trips to other schools to see shows, the club can be the vehicle by which students extend their theatre experience.
- Students could publicize events in the school; e.g., create recorded announcements or commercials for dances, intramural events, etc.

If, after considering these potential advantages, an extracurricular drama program is implemented, one needs to consider what can be done to ease some of the work load it imposes. Following are some suggestions.

- It is important to establish a responsible executive, one that can be counted on to organize activities, plan and run meetings and see that tasks are allotted and completed. It is a good idea to invest the time in outlining the responsibilities of each executive position so everyone understands exactly what the duties are.
- Often there are other staff who are interested and prepared to take on tasks for the drama club, either because they have relevant areas of expertise to share (painting, sewing, interpretation, driving, etc.) or because they are interested and willing to help, even if only with supervisory tasks.
- It is not only desirable, but essential to have the support of parents. Even if you do not need to call on parents to help with painting, sewing, building, or supervising, you need their support to ensure that their sons and daughters are where you need them to be. Often, especially in rural areas, they need to provide transportation to and from rehearsals and performances.
- There are also likely to be other resource groups in the community whose support may be cultivated. Often local amateur and professional theatre groups are prepared and even eager to share their expertise.

An extracurricular drama program does incur costs. Some programs can be self-sufficient, earning funds through fund raising activities or by trying to make a profit on productions. In some schools, school funds are used to mount productions or a special fund is set up to cover costs and shelter revenue for mounting future productions. In some districts, funds are available from the board or district, particularly for transportation costs. This is an avenue worth investigating before embarking on any project.

Much of this discussion supposes that it is possible to work after school and in the evenings. Where bussing prohibits such flexibility, and no viable transportation alternative can be found, it is still possible to run an extracurricular program on the lunch hour. It must, of course, be more limited in scope, but can supply some of the advantages referred to above.

## SELECTING THE SCRIPT

In many schools, the school play or season of plays is eagerly anticipated by students, parents, community and school administrators. Consequently, the search for appropriate scripts becomes an ongoing and time-consuming process for the drama teacher. However, the time spent is both necessary and worthwhile, as a well-considered decision at the outset will contribute significantly to the success of the experience for your students and audience. Always remember that a production should be, above all, another learning experience for everyone involved.

Script Selection

1. Choose a script that is suited to the skills, talents, interests and needs of your students. A play that has been produced successfully by a colleague in another school or town may not be appropriate. Know your students, your school, and your community and select accordingly.

2. Select material that is well-written, is worth doing, and will challenge both your students . . . and yourself. The script should present opportunities for the varying talents, skills and interests of the group.

3. The teacher should be prepared to justify and defend script selection, to parents and administrators.

4. Keep in mind the facility where the performance will eventually be staged. Will the script work in your space?

5. Think about the budget you usually have at your disposal.

   - How much is the royalty fee likely to be?
   - How much will the scripts cost?
   - How many costumes are required and how elaborate are they?
   - How much will the set cost to construct and decorate?
   - Will you have to rent properties, costumes, lighting instruments, special effects, a sound system, etc.?
   - Will there be costs involved in publicity, advertising, photography, tickets?
   - Will there be extra demands made on your makeup supplies?
   - Have you allowed for a contingency fund, for unexpected occurrences such as the replacement of 50% of the lamps in your lighting instruments?
   - Think about the time it will take to prepare your selected play for the stage and who, apart from students, might become involved. Estimate the time and tasks for parent and staff volunteers and prepare job descriptions and schedules.

Royalty Fees

A royalty is a prescribed amount of money that purchases production rights for your company permitting you to perform a play on specified dates. A portion of the money is forwarded to the originator of the material, the playwright.

School companies must pay royalties whether an admission charge is being made or not. Failure to do so leaves the teacher and the school open to a legal suit. Peruse all scripts and catalogues carefully to ensure that all pertinent information is found. Most often, royalty fees are on a sliding scale; e.g., $50 for the first performance and $35 for each subsequent performance.

In some instances, you may be asked to write to the publisher and, upon supplying specific information, a royalty fee will be established to suit your specific circumstances.

Copyright

Copyright is simply the right to make copies of an original work. Copyright law gives the author's designated agent exclusive rights to make copies of the work. It is therefore illegal to make copies of most scripts for your cast and crew. Copies sufficient for your needs must be purchased. Remember that by contravening copyright law you are not only placing yourself and your school in legal jeopardy, but you are also depriving the author of his or her livelihood.

# CHAPTER 6

# LESSON PLANNING

## LESSON PLANNING MODEL

The lesson planning model is intended to assist teachers as they develop their lesson plans.

**LEARNER EXPECTATIONS:**
a) What DISCIPLINE learner expectations does this lesson address?
b) What ORIENTATION learner expectations does this lesson address?

**MATERIALS/ PREPARATION:**
a) What supplies and equipment are necessary?
b) What must be prepared before the lesson?

**OBJECTIVES:**
a) DISCIPLINE: What should students accomplish in this lesson?
b) ORIENTATION: What should students accomplish in this lesson?

**INTRODUCTION/ WARMUP:** What instruction, discussion and/or warmup (physical/vocal/mental preparation) is necessary for this lesson?

**ACTIVITIES:** What will the students do? Proceed from simple exercises to the more complex. Activities should be related and sequential.

**CLOSURE:** What final activity concludes the lesson? For example, culminating activity, student evaluation, summary discussion, journal writing, concluding routine, cool down.

**EVALUATION:** Did students meet the objectives of the lesson? How is the progress of the students assessed?

**EXTENSIONS:** What further activities or directions could be explored, given time and student interest?

**TEACHER TIPS:** What teaching tips, hints, cautions, or comments relate to this lesson?

## SAMPLE LESSON PLANS

An indicator of an effective program is evidence of lesson planning.

These are examples only. However, the lesson plan format adopted by the teacher should reflect the lesson planning model.

## SAMPLE LESSON PLANS

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| DISCIPLINE: | MOVEMENT |
| Level: | Beginning |
| **MOVEMENT Learner Expectation** | |
| | #10 – use varying speeds of movement. |
| **ORIENTATION Learner Expectation** | |
| | #14 – work cooperatively and productively with all members of the class in pairs, small groups and large groups. |
| Materials/Preparation: | • Students should have had prior instruction in using freeze positions to start and end scenes. |
| **Lesson Objectives:** | 1. The student will use and control various speeds of movement individually and in group movement scenes.<br>2. The student will work cooperatively with others. |

**Introduction/Warmup**

1. Freeze Tag — Ask students to observe space for potential dangers. Two people are chosen "it". Students who are tagged must freeze and can only join in again if "freed" by another player crawling between their legs (use of levels). Keep changing people who are "it" and add to challenge by appointing three or four people "it".

2. Speed of Motion — Students, as a group, move around the room. Teacher calls out type of movement and varies speed. For example, "walk — faster — faster, slower — very slowly — so slow that it is hard to see you moving, super fast"! Change movement often, and use a variety of movements that require students to use the whole body; e.g., turning with arms up and down, hopping or swinging using arms and legs, crawling.

**Activities**

1. Group Movement Scenes — Groups of three students work in own area of room. Teacher introduces the following movement scenes, one at a time, and allows students a short time (less than one minute) to share ideas, including beginning freeze position.

   Teacher gives signal to start and end scenes. Remind students to work together at the same pace, and to keep movement going (fluid) . . . rather than stop-start. Watch and coach Group Movement Scenes closely and go on to Replay when students are consistent in speed of all movements during each scene.

   Scenes

   a) You are a crew of space explorers who have landed on a strange planet where the gravitational pull is twice that of earth, and it is very difficult to move. A number of creatures attack your crew and you must do battle with them.

   b) You are stuck in a time warp that puts everything into fast motion. Your group is a family getting ready for school or work in this fast time frame.

   c) You are a group of construction workers who are setting up and building a space station on the moon. You must work in a weightless world.

   d) You are a pit crew for a race car. During the race, your car pulls off the track and needs servicing.

2. Replay — Students work in groups of five, in their own area of the room. Teacher sets the scene: your team has won an important sports event. The event was recorded on video and will be replayed at different speeds. Allow students a short practise time to decide on sport, on individuals' actions, and on beginning freeze positions. Stress control over speed and clarity of team movements. On teacher signal, students bring scene to life from beginning freeze. Teacher is controlling video machine — "slow motion, fast forward, normal speed, reverse in slow motion, freeze the frame", etc.

3. Presentations — Each group presents "replay" to video audience (class), while teacher varies speeds. The audience must watch for clear changes of speed and consistency of speed within the group.

**Closure**

As a class, discuss the Replay scenes. Were students able to see definite changes in speed? Did movements stay clear at all speeds? Did students' movements tend to slow down or speed up or did they work at a consistent speed, as was given? Were some movements harder to do at certain speeds? Which ones?

**Evaluation**

1. The student has demonstrated the ability to vary speed of movement (teacher observation).

2. The student has demonstrated the ability to sustain various speeds during a variety of movements (teacher observation).

3. The student has demonstrated the ability to recognize change of speed in movement scenes (class discussion).

4. The student has demonstrated the ability to work cooperatively with others (teacher observation).

**Extension**

Students create a planned improvisation that uses various speeds of movement.

| **Teacher Tips:** | Music might be used (in the beginning) to help set speeds of the students' movements. Collect a variety of instrumental pieces. For example, Jon and Vangelis: "Short Stories", for slow, space-type music. |
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| DISCIPLINE: | MOVEMENT |
| Level: | Intermediate |
| **MOVEMENT Learner Expectation** | |
| | #22 – use exaggerated movement and gesture. |
| **ORIENTATION Learner Expectation** | |
| | # 6 – display appropriate classroom and audience behaviour. |
| Materials/Preparation: | • Record "The Entertainer" from *The Sting* played at 78 rpm (or any honky-tonk or ragtime music). |
| **Lesson Objectives:** | 1. The student will use exaggerated movement and gesture in an improvised scene.<br>2. The student will display appropriate behaviour. |

**Introduction/Warmup**

1. Discussion — Define term "slapstick" (physical comedy). Relate to Charlie Chaplin, Abbot and Costello, Three Stooges and Jack Tripper from "Three's Company".

2. Leading with . . . — Introduce the use of exaggerated body movements and facial expressions. Have students practise moving through space leading with various parts of the body and face; e.g., "lead with nose, knee, elbow, hip, lips, eyes".

**Activities**

1. The Cake — Students find a space standing by themselves. Individually, each is in a kitchen baking a cake for the very first time. Everything that could go wrong goes wrong; e.g., too much flour in the bowl causes clouds of flour, excessive sneezing and the bowl is accidentally knocked on the floor, covering you with flour, etc. Encourage students to move rapidly to fast beat of music, use big gestures, big reactions. Students begin on music cue and freeze when music stops.

2. The Tent — Describe following activity to students. In pairs, students are backpacking for the first time. Night is falling and they decide to pitch camp. "A" is confident but inept. "B" is clumsy and terrified there are bears behind every bush. Together they begin to pitch the pup tent, not knowing which end is up. They have, unfortunately, chosen to pitch the tent in a mountain pass and a storm is brewing. As they begin to unravel cords and stakes, a strong wind begins to blow. The winds increase to gale force. The two struggle valiantly to pitch their tent, fighting the wind, unable to stand up. Everything seems to go wrong, "B" all the while looking over his shoulder for grizzly bears.

   Allow students one minute to discuss before getting into beginning positions. Students begin on a music cue and freeze when music stops.

3. The Great Bank Robbery — In groups of three, students are to plan a slapstick movement scene that uses learner expectations of exaggerated movement and gesture. Have students base story on two bank robbers (encourage students to give them personalities and a relationship; e.g., attempt to rob a bank). In true slapstick fashion, unending problems arise; e.g., trip over each other as they approach the teller, shoot own foot, accidentally slam door in boss's face. Brainstorm with class possible problems characters might experience. Third person in each group is a bank teller who can possibly give chase.

   Stress control of exaggerated body movements, choreography of any chase sequence, specific facial and body reactions to all events, as well as a clear cut beginning, middle and end to the scene. Have students discuss plot line and rehearse scenes.

4. Presentation/Evaluation/Discussion — Have students present "Great Bank Robbery" scenes with audience specifically watching for previous learner expectations discussed as well as any additional effective devices. Briefly discuss each scene following presentation, having students from audience comment on two successful items and one suggested point for improvement.

   NOTE: Presentation of scenes may involve additional class time, particularly if students are being marked on the assignment.

**Closure**

As a class, compile a list of situations which might be appropriate for slapstick scenes; e.g., wet cleanup in aisle four of the supermarket, a chicken escape.

**Evaluation**

1. The student has demonstrated the ability to exaggerate movement and gesture (teacher observation).

2. The student has demonstrated the ability to control and structure exaggerated movement and gesture (scene presentations).

3. The student has demonstrated appropriate classroom and audience behaviour (teacher observation).

**Extensions**

1. Students rehearse and present scenes of own choice, possibly using compiled list of comic situations.

2. As a class, watch a Charlie Chaplin, Abbot and Costello or Three Stooges film.

| **Teacher Tips:** | Scenes presented in the lesson could be used as an evaluation tool for a large number of MOVEMENT learner expectations at the beginning and intermediate levels. |
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| DISCIPLINE: | MOVEMENT |
| Level: | Advanced |
| **MOVEMENT Learner Expectation** | |
| | #26 – use contrast in movement. |
| **ORIENTATION Learner Expectation** | |
| | #12 – meet deadlines and follow through on individual and group commitments. |
| Materials/Preparation: | • Blackboard and chalk.<br>• Students should have had prior instruction in mime form. |

**Lesson Objectives:**

1. The student will use a physical, emotional or environmental contrast in a mime scene.
2. The student will meet deadlines and follow through on individual and group commitments.

**Introduction/Warmup**

1. Ways of Moving — Students are asked to move around room and to respond to a variety of teacher commands; e.g.,

   You are walking barefoot on red-hot coals.
   You are trudging barefoot through knee-deep snow.
   You are stalking proudly onto a podium after winning a Nobel prize.
   You are slinking shamedly out of a group about whom you have been accused of gossiping.
   You are hauling powerfully huge boulders off a buried train track.

2. Discussion of Contrast — Define contrast for students. Give a few examples of contrasting concepts such as excited/bored, ugly/beautiful, hot/cold. Divide group into pairs, give each a piece of chalk and ask them to devise a list of contrasts (minimum of six) that are to be written on the board. When finished, discuss lists and point out three main categories into which contrasts fall: physical, emotional and environmental. Below is a list of possible contrasts for each area.

| Physical | Emotional | Environmental |
|---|---|---|
| tired/energetic | happy/sad | inside/outside |
| tall/short | outgoing/withdrawn | wet/dry |
| fat/thin | intelligent/stupid | hot/cold |
| ugly/beautiful | calm/angry | sharp/dull |
| old/young | proud/embarrassed | windy/calm |
| weak/strong | sane/crazy | weightlessness/gravity |
| dirty/clean | enthusiastic/lazy | light/dark |
| heavy/light | gentle/cruel | slippery/rough |
| sloppy/neat | thoughtful/careless | bumpy/smooth |
| wimpy/tough | generous/stingy | loud/quiet |

**Activities**

1. Contrast Scene — Ask students to work in pairs in own space. Each pair is given one minute to decide on one set of contrasts, characters and setting. On teacher signal they should begin mime scene that should last until teacher signals a freeze.

Example: Student "A" is dirty; student "B" is clean. Setting: Bus stop, "B" is brushing off jacket. Student "A" enters, splashing mud, getting dirt on self and "B". Student "B" attempts to keep clean, finally hurrying away from "A". Students repeat activity, choosing contrasts from a different category each time.

As students work through scenes, teacher should observe use of contrast and encourage students to use full body movement, energy, facial expression and exaggeration.

Students are then asked to select and polish one scene for presentation.

2. Presentation/Discussion — Before each scene is presented, assign a different pair to write down one success and one difficulty each, from the scene they are watching. These will be shared immediately following each presented scene. Continue until each pair has had an opportunity to perform as well as offer constructive comments.

**Closure**

Class discussion to reinforce impact and heightened interest created by using contrast in a scene.

**Evaluation**

1. The student has demonstrated the ability to perceive and state appropriate contrasts (discussion).
2. The student has demonstrated the ability to use physical, emotional and environmental contrasts in a mime scene (scene presentation).
3. The student has demonstrated the ability to meet deadlines and follow through on individual and group commitments (teacher observation).

**Extensions**

1. Use contrast in an improvised or scripted scene.
2. Ask students to watch for contrast when viewing other theatrical presentations.

| **Teacher Tips:** | As students work simultaneously on assigned scenes, encourage them to concentrate on their own work and to ignore what other groups are doing. |
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| DISCIPLINE: | SPEECH |
| Level: | Beginning |
| **SPEECH Learner Expectation** | |
| | # 1 – speak spontaneously. |
| **ORIENTATION Learner Expectation** | |
| | #10 – listen effectively. |
| Materials/Preparation: | • List of interesting objects (on board or newsprint).<br>• Improvisation situations for pairs. |
| **Lesson Objectives:** | 1. The student will improvise two scenes focusing on spontaneous speaking.<br>2. The student will listen effectively to teacher instruction and to improvised dialogue. |

**Introduction/Warmup**

1. Discussion — Review the expectation for a completely improvised scene.

2. Atom — (From *Improvisation: Learning Through Drama.*) Students walk about room. When teacher calls out a number, "Atom 2!", "Atom 5!", they form groups with that number of people. On "Atom 1!" everybody freezes in a "hugging" position. Caller may call any number and may repeat a number that has already been called. If people are left over, they form a smaller group; they may not join an existing group. Encourage students to form groups with different people each time. Exercise concludes with "Atom 2!", these pairs are used in Activity 1 (below).

**Activities**

1. One Word Stories No. 1 — Pairs develop a story. Each person may say only one word at a time; e.g., A: The, B storm, A: raged, B: through, A: the, B: town.

   Class is provided with list of interesting objects and pairs incorporate as many as possible into their stories.

   Pairs join with others and share stories.

2. Salesman — Pairs decide who is A and who is B. A is the salesman, desperate to make a sale. B is the prospective customer who, for whatever reasons, is not interested in buying the product. At "go", A starts the scene without pre-planning. This continues until "stop" or until the scene reaches a logical conclusion.

   Pairs join with others and describe scenes.

3. Complaint Department — A is a worker in a customer service department. B is a customer returning defective merchandise. A is as determined not to accept the return as B is determined to return the goods. At "go" signal, B starts the scene. Continue scene until signal "stop" is given or a logical conclusion is reached.

**Closure**

Students form a circle for discussion of activity. A question such as "How did you know what to say?" should lead to discussion of importance of reacting to the moment and to what the actors give to each other in spontaneous improvisation.

During discussion teacher introduces idea that speakers must use sufficient volume, clear articulation and appropriate projection to enable entire class to hear and understand what is being said.

**Evaluation**

1. The student has demonstrated the ability to speak spontaneously in an improvised scene (teacher observation).

2. The student has demonstrated the ability to listen effectively (teacher observation).

**Extensions**

1. Using the situation explored above, call for two volunteers who have not worked together in the previous exercise. Assign A and B, and ask them to improvise scene. Repeat with variety of pairs. Additional situations may be elicited from students.

2. In a subsequent class (perhaps warmup activity) similar situations may be elicited from students and explored through spontaneous improvisation in large group format.

| **Teacher Tips:** | Consider the value of collective physical warmups with junior high students; e.g., equalized energy levels allow students to focus on subsequent tasks. |
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| DISCIPLINE: | SPEECH |
| Level: | Intermediate |
| **SPEECH Learner Expectation** | |
| | #14 – use a variety of character voices. |
| **ORIENTATION Learner Expectation** | |
| | # 6 – display appropriate classroom and audience behaviour. |
| Materials/Preparation: | • Collection of trait cards (see list at end of this lesson plan).<br>• Bell (or any small device that will produce sound effect).<br>• Chair with arms.<br>• Topic suggestions (see list at end of this lesson plan). |
| **Lesson Objectives:** | 1. The student will create a character voice that communicates a dominant personality trait.<br>2. The student will display sensitivity to peer performers. |

**Introduction/Warmup**

Discussion — Discuss the idea that voice reflects personality. Use examples that the students can identify with: How do you know a person is tired? How do you sound when you are nervous? Can you "hear" how a person feels when on the telephone? Focus on how we automatically read meaning into what a person says by the way it is said.

**Activities**

1. No You Didn't — (From *A Guide to Improvisation.*) Students find partners and sit facing each other. One asks the other, "Tell me what you did . . .?" (on your trip, last night, etc.). The person asked begins to tell a tale. The questioner interrupts and says (at varying intervals), "No you didn't." The storyteller must acknowledge the error, say something else, then continue. Reverse roles and repeat.

2. The Lie Detector (Explanation) — Students form groups of three, and sit down when the group is formed. Explain that each group will be given one card with a personality trait written on it. Groups decide which person will portray each of the three characters (interrogator, suspect, operator), and also decide on topic selected from topic list. The interrogator is in charge of asking questions about the topic. The suspect must answer each question according to the trait written on the card, while sitting with arms on the arms of the chair and feet on the floor. The operator rings the bell each time the suspect does not portray the appropriate trait or if the suspect tries to communicate by moving.

3. Preparation — Groups discuss ideas and prepare a quick outline of what will occur in the scene. The preparation time should be used to focus on how a character with a particular trait would sound. Teacher circulates, reminding groups of this and assists with ideas.

4. The Lie Detector (Presentation) — Each group presents its scene. The interrogator asks the questions, the suspect answers, and the operator rings the bell to indicate to the audience that the proper trait was not portrayed. Audience guesses what the trait in the scene was and tells what clues in the suspect's voice led them to that conclusion.

**Closure**

Discuss how voice communicated character and note the importance of voice in creating the total character on stage.

**Evaluation**

1. The student has demonstrated the ability to create character voices that communicate dominant personality traits (oral demonstration).

2. The student has demonstrated respect for peer performers (student log book).

**Extensions**

1. The student develops character voices for specific puppets, and creates puppet characters with suitable vocal characteristics within original scenes.

2. In small groups, each student selects a personality trait card. Groups create scenes where three characters meet. Focus on vocal characterization.

| **Teacher Tips:** | When students are beginning work on a new concept, often small groups of two or three promote security that enables students to accept challenge. |
|---|---|

Personality Traits

| | |
|---|---|
| afraid | nervous |
| arrogant | pleasant |
| bored | practical |
| calm | prim |
| confident | quiet |
| confused | realistic |
| depressed | relaxed |
| determined | sad |
| dreamy | serious |
| energetic | shy |
| gentle | sociable |
| grumpy | sympathetic |
| happy | thoughtful |
| imaginative | trusting |
| intelligent | worried |

Suggested Topics

Interrogation about a:

- scientist's secret invention
- spy's sabbotage plan
- child's hiding place
- ticket seller's available seats and prices
- teenager's reasons for being late
- vacationer's luggage contents
- driver's car accident
- mother missing socks from the laundry.

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| DISCIPLINE: | SPEECH |
| Level: | Intermediate |
| **SPEECH Learner Expectation** | |
| | #12 – demonstrate a stage whisper. |
| **ORIENTATION Learner Expectation** | |
| | #14 – work cooperatively and productively with all members of the class in pairs, small groups and large groups. |
| Materials/Preparation: | • Student copies of story theatre scripts (see end of this lesson plan).<br>• Lesson requires previous experience in story theatre style and format. |
| NOTE: | • Lesson is planned for a double period class. |
| **Lesson Objectives:** | 1. The student will demonstrate a stage whisper that is easily understood, convincing to the audience and appropriate to script.<br>2. The student will work cooperatively with teachers and peers. |

**Introduction/Warmup**

*Creative Communication* (pp. 5–6) — Students, as a group, do body warmup and voice warmup as described.

**Activities**

1. Whispered Argument

   a) Students are grouped in pairs, A and B. A begins a spontaneous conversation by saying: "No you didn't". B replies with: "Oh yes I did". Conversation continues and leads to argument. The argument must be conducted in whispers because of situation; e.g., usher to patron in movie theatre, lawyer to client at murder trial, child and parent in church, spies meeting at restaurant, students cheating on exam, two robbers in house at night, spectators at tennis match, announcers at golf tournament.

   b) Repeat exercise, choosing new situations. This time B starts with "No you didn't". Students elect to demonstrate for class.

   c) Discuss difficulties of making "whispering" understood to an audience while having the audience believe it is a whisper. Point out that articulation and volume must be controlled in order to: a) avoid damage to vocal cords, b) be understood by the audience, and c) maintain audience believability. Teacher demonstrates to class by reading a selection from one of the story theatre scripts in a stage whisper.

2. Developing a Stage Whisper

   a) One student sits at a distance from the rest of the class and describes a trip to the dentist . . . but does so in a whisper. The teacher or selected students occasionally ask the speaker to repeat a part when the listener does not easily understand what the speaker is whispering.

   b) Class splits into groups of four. Each group finds its own space and does above. Teacher circulates among groups and side coaches as necessary.

c) Whispering Directions — With class in pairs, partners stand a metre apart facing each other. A whispers a direction to B ("scratch your head"). When B does the right thing, A takes a step back. B now whispers a direction to A. When A gets it right, B takes a step back and so on. Partners continue stepping back when understood and continue whispering. Exercise culminates when partners can no longer be understood or when they run out of room.

3. Applying Stage Whispers to Story Theatre Script

a) Review previous experiences with story theatre, its format and conventions. Distribute story theatre scripts. Students discuss and identify where and why characters might whisper.

b) In pairs, students read scripts aloud. Partners focus on being heard and understood by audience. Rehearse to ensure audibility and believability, and share scenes with class.

**Closure**

Discuss how articulation and volume relate to the stage whisper.

**Evaluation**

1. The student has demonstrated the ability to produce a stage whisper that was: a) easily understood, b) convincing to the audience, and c) used appropriately with respect to script (oral demonstration).

2. The student has worked cooperatively and productively with all members of the class in pairs, small groups and large groups (teacher observation).

**Extension**

Stage whisper may be further explored through any appropriate dramatic form.

| **Teacher Tips:** | 1. A useful technique with longer whispered passages is to break speech into phrases allowing for ease of breathing.<br>2. Encourage students to shorten phrases so that they have sufficient air to carry whisper. |
|---|---|

STORY THEATRE SCRIPT
based on
"The Sorcerer's Apprentice"

Apprentice

There was once a sorcerer's apprentice who was impatient to learn his trade.

Sorcerer

The boy wasn't very bright or industrious. He made mistakes and spilled things. In fact, he was a general nuisance.

Apprentice (whispering)

One day the apprentice noticed his master going downstairs to the cellar. He crept to the top of the cellar stairs and peeped over.

Sorcerer

The sorcerer was stirring a potion. He reached for some firewood and found that his lazy apprentice had not done yet another job.

(whispering) He stepped back three paces and forward three paces and clapped his hands three times.

"Lif, Luf, Laf! Broom fetch firewood!"

Then he went back to his stirring.

Apprentice (whispering)

The boy crept quietly away, pleased to have learned a spell. Now he wouldn't have to work so hard when his master went away.

Sorcerer

There came a day when the sorcerer had to go off on business in a great hurry. He told his apprentice to clean up the mess around the place and to scrub the cellar floor and to refill the water tub in the workshop.

Apprentice

When his master had gone, the apprentice got to work with a broom. Then he started polishing the furniture. After that he went downstairs and scrubbed the floor. Soon he needed more water. Then he had an idea.

(whispering) He stepped forward three paces and back three paces and clapped his hands three times.

"Lif, Luf, Laf! Broom fetch water!"

STORY THEATRE SCRIPT
based on
"The Lion and the Mouse"

Mouse

One day a mouse happened to run across the paws of a sleeping lion.

Lion

The lion woke up and was angry at being disturbed. He grabbed the mouse and was about to swallow him.

Mouse

The mouse cried out: "Please kind sir, I didn't mean to disturb you. If you let me go, I shall always be grateful and perhaps I can help you some day."

Lion

This so amused the lion he actually let the mouse go unharmed. "A scared little mouse helps a big scary lion! That's a good one that is," he chortled.

Mouse (whispering)

But a week later the mouse heard hunters nearby. When he ventured to investigate, he discovered the lion caught in a hunter's trap. "Don't worry. I'll have you free in no time at all," he assured the lion and he began to gnaw the ropes of the net that imprisoned him.

Lion (whispering as they slip away so as not to bring the hunters)

And soon the lion was free. "You may be very small," said the lion, "but you are indeed a great friend."

STORY THEATRE SCRIPT
based on Grimm's
"Robber Bridegroom"

Daughter

She walked and walked all day until she reached the middle of the forest (whispering) where it was almost dark. There she saw a solitary house that was dark and dismal. She went inside but there was no one about and there was dead silence.

Voice (loudly)

Suddenly a voice cried:

"Turn back, turn back, thou bonnie bride,
Nor in this house of death abide."

Daughter

The voice came from a bird in a cage.

Voice (softer)

Again the voice cried:

"Turn back, turn back, thou bonnie bride,
Nor in this house of death abide."

Daughter

She ran from room to room until at last she reached the cellar and there she found . . .

Old Woman

. . . an old, old woman with a shaking head.

Daughter

"Does my bridegroom live here?"

Old Woman (whispering)

"Alas, poor child! You don't know where you are. You are in a murderer's den. You came here for marriage but death will be your marriage.

(louder) Come here, look, I have filled this kettle with water, and when they return, they will kill you without mercy, cut you to pieces, cook you and then eat you, for they who live in this house are eaters of human flesh. Unless I take pity on you, you are lost.

(rough noises offstage)

(whispering) They're coming. No! Not that way. Come. Hide behind the great wine cask."

STORY THEATRE SCRIPT
based on Grimm's
"The Golden Goose"

Simpleton

So Simpleton and the goose went to an inn where they planned to spend the night. All right, little goose, lie down. Time to go to sleep.

(First Daughter and Second Daughter enter)

Second Daughter

The innkeeper had . . .

First Daughter

. . . two daughters . . .

Second Daughter

. . . and when they saw the golden goose . . .

First Daughter

. . . they were very curious as to what kind of bird it could be . . .

Second Daughter

. . . and wanted to get one of its golden feathers.

(First Daughter opens window. Both climb through.)

First Daughter (whispering)

"This is my opportunity to get a feather, I'm the eldest."
But as the eldest sister reached to pluck a feather she found her hand was stuck fast.

Second Daughter (whispering)

"Hurry up, sister. I want to get one too."

First Daughter

"No, sister, stay away, it's some kind of strange bird."

Second Daughter

"Don't be so selfish. Why shouldn't I have one if you have one?" But as soon as she touched her sister she found that her hand was stuck fast, too.

First Daughter

And in this manner they had to spend the night.

(cock crows)

Simpleton

In the morning, Simpleton picked up the goose without even noticing the two girls stuck on behind and set out into the forest.

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| DISCIPLINE: | IMPROVISATION/ACTING |
| Level: | Beginning |
| **IMPROVISATION/ACTING Learner Expectation** | |
| | #7 – use stage vocabulary: stage areas, body positions and crosses. |
| **ORIENTATION Learner Expectation** | |
| | #6 – display appropriate classroom and audience behaviour. |
| Materials/Preparation: | • Stage area handouts (blank).<br>• Blackboard or chart drawing with stage areas identified.<br>• Two stage areas outlined/taped on floor (side by side).<br>• Blank cards — class set. |
| **Lesson Objectives:** | 1. The student will understand and use different stage areas.<br>2. The student will display appropriate behaviour. |

**Introduction/Warmup**

1. Concept — Discuss the importance of familiarity with the stage areas.

2. Left Right — Teacher gives students instruction for directions in which to move; e.g., left, right, up, down. Begin by moving only certain body parts, then combinations of body parts and then entire body from place to place.

**Activities**

1. Presentation — (Use blackboard or chart drawing of stage areas.) Give students the stage area handout. Explain what the different areas are called, their abbreviations and what the abbreviations mean. Students copy the stage areas onto their handouts.

2. Stage Area Game — Divide class into two teams and seat them in an audience section facing two outlined stages. Choose a scorekeeper for each team. One person from each team moves to centre stage. Teacher calls out different stage areas and students must move directly to that area to receive a point for their team. Every student receives a turn.

3. Stage Direction Scenes — Individually, students prepare a set of three stage directions (on cards with writers' names) involving stage areas including entrance and exit; e.g., enter shuffling, USC — move DL — exit UR. These are collected and redistributed.

4. Presentation/Discussion — Each student, card in hand, walks through given directions. Audience members are asked to identify the three directions demonstrated. Performer confirms or rejects audience's observations. These are discussed.

**Closure**

As a class, students are asked to identify which areas of the stage they think are weaker/stronger (selected presentations from Activity 4 are viewed again). Body "positions" and "crosses" are introduced and will be expanded in next class.

**Evaluation**

1. The student has demonstrated the ability to identify and use the stage areas (teacher observation and scene presentation).

2. The student has demonstrated appropriate classroom and audience behaviour (teacher observation).

**Extension**

Similar activities can be done with body positions and stage crosses until students are comfortable with stage directions.

| **Teacher Tips:** | The taping of the two stage floors for Activity 2 prior to this lesson is not necessary. A mark for centre stage is all that is needed. |
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| DISCIPLINE: | IMPROVISATION/ACTING |
| Level: | Intermediate |
| **IMPROVISATION/ACTING Learner Expectation** | |
| | #14 – use varied stimuli for character development. |
| **ORIENTATION Learner Expectation** | |
| | #16 – offer and accept constructive criticism, given specific guidelines, with a desire to improve. |
| Materials/Preparation: | • Cassette tape containing short music clips reflecting various moods.<br>• Chalkboard and chalk. |
| **Lesson Objectives:** | 1. The student will use sound as a stimulus for character development.<br>2. The student will offer and accept constructive criticism, given specific guidelines. |

**Introduction/Warmup**

1. Discussion — Discuss how speech, movement, and action of characters can be expressed through sound; e.g., a grunt for a wrestler or unresponsive father. Observations are noted on board.

2. Musical Warmup — Play mood tape and, for each music clip, students listen and note character associations. Teacher side coaches, inviting details of that character; e.g., old man, mumbles, move slowly, weeding a garden.

**Activities**

1. Pair Sounds — In pairs, student A makes one type of repetitive sound. Student B listens to it, imagines an appropriate character, and moves like that character — encircling A until teacher calls for a freeze.

   A and B switch roles. Switch partners.

2. Sound Improvisations — In groups of three to five students, plan an improvisation in which sounds (non-dialogue) are used to motivate development of characters and situation.

3. Presentation — Each group presents improvisation to class. Audience offers constructive criticism, specifically noting relationship between sound and character.

**Closure**

The class discusses in greater depth, the relationship between sound and character development using characters familiar to students; e.g., television, movie, cartoon, political/historical characters.

**Evaluation**

1. The student has demonstrated the ability to use sound as a stimulus for character development (teacher observation).

2. The student has demonstrated the ability to apply constructive criticism to self and others (teacher observation).

**Extension**

Use music as a stimulus for character development with other forms; e.g., puppetry, mime, creative movement, story theatre.

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| **Teacher Tips:** | Encourage students to contribute to an expanding music/sound effects library to maintain currency and student interest. |

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| DISCIPLINE: | IMPROVISATION/ACTING |
| Level: | Advanced |
| **IMPROVISATION/ACTING Learner Expectation** | |
| | #30 – analyze text for meaning and character development. |
| **ORIENTATION Learner Expectation** | |
| | #14 – work cooperatively and productively with all members of the class in pairs, small groups and large groups. |
| Materials Preparation: | • Description list.<br>• Short scripted dialogue (select to suit your students).<br>• Character analysis questionnaire. |
| NOTE: | • This lesson may require more than one class period. |
| **Lesson Objectives:** | 1. The student will analyze and explore a script for clues to character.<br>2. The student will work cooperatively with others. |

**Introduction/Warmup**

1. Discussion — Discuss that we express feelings, ideas and attitudes through body movements and facial expressions.

2. Character Statues — Students find a space far away from others. Teacher has a control instrument; e.g., tambourine, whistle. Students run, skip, jump, etc., around room as directed. Teacher calls out a character description; (e.g., angry judge) and then sounds the control instrument. Students assume a body position and facial expression suitable to the character description and freeze when the control instrument sounds. Instruct students to exaggerate facial expressions and body positions.

**Activities**

1. Review — Review the terms tableau and body language.

2. Script Reading — Teacher distributes copies of scripted dialogue. Students read scripts silently.

3. Character Analysis Questionnaire — Divide class into pairs. Students analyze characters in script using the character analysis questionnaire.

4. Come Alive Tableaux — In pairs, students physicalize two lines of script framed by two appropriate tableaux. Stress that audience will be looking for body movements and facial expressions (body language) that reveal character.

5. Presentation/Discussion — Each group presents to class. After each presentation, audience members share observations of facial expressions and body language as they relate to character.

**Closure**

Review the idea that a script gives both direct clues and indirect clues to characterization. Using examples from student presentations, reinforce that character can be shown through body language.

**Evaluation**

1. The student has demonstrated the ability to analyze a script for clues to character (scene presentation).

2. The student has demonstrated the ability to work cooperatively (teacher observation).

**Extensions**

1. Students may select another scene from the script.

2. Students research text (poem/prose) and prepare planned scenes based on analyses.

**Teacher Tips:**

1. This lesson may require a number of class periods.
2. Select scripts to reflect age, interest and reading ability of students.
3. Where script activities involve working in pairs, it is important to have one three–character script on hand.
4. Junior high language arts text books will provide extra resources; e.g., *Responding to Reading*, *Contexts*.

Character Description List

angry judge
excited lottery winner
frustrated teacher
depressed mother
irritable banker
confused Grade 1 student
determined job applicant
jubilant award winner
proud new father

Character Analysis Questionnaire

1. What are characters' names? Do names reveal information about character?
2. What are characters' ages?
3. What is relationship(s) between characters?
4. What emotions do characters reveal during scene?
5. Do the characters' feelings change? (How?)
6. Describe facial expressions of characters during scene.
7. Describe each character's body language during scene.

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| DISCIPLINE: | THEATRE STUDIES |
| Level: | Beginning — Performance Analysis |
| **THEATRE STUDIES Learner Expectation** | |
| | # 1 – demonstrate understanding of the need for analysis of the work of self and others. |
| **ORIENTATION Learner Expectation** | |
| | #15 – support positively the work of others. |
| Materials/Preparation: | • Blackboard and chalk. |
| **Lesson Objectives:** | 1. The student will become aware of the value of analysis as a learning tool for self and others.<br>2. The student will support the work of others. |

**Introduction/Warmup**

1. Discussion — Teacher discusses value and purpose of analysis stressing its importance as a learning tool.

2. Review — Students review criteria of a good mime scene; e.g.: a) good beginning, b) interesting story that is clearly communicated, c) surprise ending, d) clarity of movement and gesture, e) imagery, f) props clearly defined for shape, size and weight, and g) emotions clearly communicated through face, body and gesture.

**Activities**

1. Scenario Development — A topic for a scene is suggested; e.g., The Accident. Students suggest possible scenario and teacher writes it on board.

   Example
   1. Characters enter a store (Who are they? What kind of store?).
   2. They handle and use a number of objects (What are the things they discover?).
   3. Something unexpected happens.
   4. Scene ends in an interesting way.

2. Group Work — In groups of three, students plan details of their scenes, rehearse and polish.

3. Group Sharing and Analyzing — Groups reconvene and, in turn, share work. As each scene concludes, students are asked to refer to criteria for evaluation and identify those points which were well done. Performers are asked to comment upon their own work — what they felt they did well and where they felt they could improve.

**Closure**

Purpose and value of analysis reviewed by students and reinforced by teacher.

**Evaluation**

1. The student has demonstrated an understanding of the purpose and value of analysis as a learning tool (interview).

2. The student has demonstrated positive support for work of others (teacher observation).

**Extensions**

1. Students individually develop criteria for analyzing storytelling (written). Subsequently, ideas are shared in small group situation. Groups amalgamate ideas and come to class consensus.

2. Students use criteria developed as means to evaluate work of self and others in subsequent lesson focusing on storytelling.

| **Teacher Tips:** | 1. Collect reviews and critiques from journals, magazines and newspapers in order to develop a file that may be used for class discussions. It is always interesting to compare the responses of a number of critics who have written about a particular performance.<br>2. Students write reviews for possible inclusion in the school's student newspaper. |
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| Discipline | THEATRE STUDIES |
| Level: | Intermediate — Theatre History |
| **THEATRE STUDIES Learner Expectation** | |
| | # 6 – show awareness of selected periods and playwrights. |
| **ORIENTATION Learner Expectation** | |
| | #12 – meet deadlines and follow through on individual and group commitments. |
| Materials/Preparations: | • Collection of building materials; e.g., fabric, wood, construction paper, plaster, paint, glue, tape, pencil crayons, felt pens, wheels, cardboard.<br>• Diagrams or pictures of Greek amphitheatres, medieval pageant wagons, and the Elizabethan Globe Playhouse.<br>• Have students bring materials for use in construction.<br>• Arrange the classroom into three working areas by theatre type. |
| **Lesson Objectives:** | 1. Students will develop action plans and select materials in preparation for the construction of a model of either a Greek amphitheatre, a medieval pageant wagon or the Elizabethan Globe Playhouse.<br>2. Students will plan reasonable timelines in order to complete a group project. |

**Introduction/Warmup**

1. Discussion — Review structure of Greek amphitheatre, medieval pageant wagons and Globe Playhouse.

2. Organization — Students select type of stage they wish to construct. Small groups are formed. Expectations and timelines are identified. Basic safety concerns are reviewed.

**Activities**

1. Plan a Stage — After considering materials available and timelines outlined, each group will plan and record steps to be followed for construction of its model. Groups will list materials to be used.

**Closure**

Groups reconvene to discuss stage construction ideas and action plans for project completion.

**Evaluation**

1. Students have developed group action plan and have selected appropriate materials for construction of either Greek amphitheatre, medieval pageant wagon, or Globe Playhouse (teacher marks action plan and materials list).

2. The student has cooperated in planning a reasonable timeline for the completion of a group project (teacher observation).

**Extensions**

1. Students work on project as planned.

2. Students develop oral or written presentation concerning characteristics of type of stage they have constructed.

**Teacher Tips:**

1. Ensure availability of a wide range of building materials.
2. Pictures of the models students are reproducing are essential to achieve the best results.
3. Some students are motor skill oriented and will finish the project quickly. Don't rush the project. Allow enough time for most of the students to finish. Three class periods should be sufficient. If not, have students complete the project on their own time.
4. If students finish early have them begin work on an extension activity.
5. Speed cleanup: due to the mess that will be created, appropriate cleaning time is needed. Making this a speed competition is an effective way to clean the room quickly.

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| DISCIPLINE: | THEATRE STUDIES |
| Level: | Non-Required |
| **THEATRE STUDIES Learner Expectation** | |
| | #16 – write an original script: e.g., monologue, scene, puppet play or collective. |
| **ORIENTATION Learner Expectation** | |
| | # 8 – share ideas confidently with others. |
| Materials/Preparation: | • Character cards (see Activity 1 below). |
| **Lesson Objectives:** | 1. The student will build a script from an improvisation.<br>2. The student will volunteer ideas with confidence. |

**Introduction/Warmup**

Discussion — Discuss the reasons for, and the possible consequences of, running away from home.

**Activities**

1. Planned Improvisation — "Running Away": briefly outline a situation where a teenager runs away from home. The character is very unhappy and has had a lot of difficulty at home and at school.

   Have students move into groups of three or four. Each group is given a card with the name of the character from whose point of view a planned improvisation must take place; e.g., students receive a young brother's card, their group would work on an improvisation focusing upon the young brother's point of view. Other members of the group might assume roles such as father, mother, or sister. Give fifteen minutes to plan and rehearse.

2. Presentation/Discussion — Each group presents its improvisation to class. At the end of each presentation, class discusses effective elements of the story as well as improvements that could be employed.

3. The Script — Each group will script their improvisation including ideas gained from discussion.

**Closure**

Class discussion of problems encountered when writing script from the improvisation.

**Evaluation**

1. The student has generated a script from an improvisation (scene presentation, graded script).

2. The student has volunteered ideas confidently (teacher observation).

**Extensions**

1. Students will revise and polish scripts.

2. Using the theme "Running Away", the students will create and present a collective.

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| **Teacher Tips:** | 1. Themes familiar to students will be most successful.<br>2. More than one class period will be needed for students to fully develop and script their ideas. |

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| DISCIPLINE: | THEATRE STUDIES |
| Level: | Non-Required |
| **THEATRE STUDIES Learner Expectation** | |
| | #14 – identify characteristics of comedy and tragedy. |
| **ORIENTATION Learner Expectation** | |
| | # 8 – share ideas confidently with others. |
| Materials/Preparation: | • Board and chalk. |
| **Lesson Objectives:** | 1. The student will explore sources of comedy.<br>2. The student will volunteer ideas confidently. |

**Introduction/Warmup**

1. Discussion — What is comedy?

   Students describe funny situations they have seen or of which they have been a part. What made situations funny? Teacher notes observations on board.

   Teacher makes following points:

   Humour may evolve from:

   a) Turn of Phrase — The way a line is delivered. One must find most effective way to say particular line to project its humour.

   b) Superiority of Observer — Audience is allowed to feel superior to character they are watching or to see things character does not see.

   c) Incongruity — Differences between the expected and the actual in situations where there are extremes; e.g., Arnold Schwarzenegger sipping tea with ladies sewing group.

   d) Sharing of Similar Experiences — Audience comes to feel "something like this has happened to me".

**Activities**

1. Brainstorm — Class identifies three or four examples for each of the above headings. Teacher notes these on board.

2. Planned Improvisation — In groups of three or four, prepare short (three-to-five minute) scenes involving real people caught up in situation selected from list on board. Concentrate on bringing out appropriate comic element without being too obvious.

3. Presentation and Discussion — Groups share scenes with class without initially revealing focal comic element. After each presentation, class discusses "What made this scene funny?" If it wasn't funny, discuss why not.

**Closure**

Review four sources of comedy. Students describe, in log books, comedic performances or programs seen on TV or in film, explaining source of comedy.

**Evaluation**

1. The student has demonstrated an understanding of sources which make a situation comic (student log book).

2. The student has demonstrated the ability to share ideas confidently with others (teacher observation).

**Extension**

Distribute a selection of "straight" scenes. Students write, in detail, suggestions as to how to make scenes comical.

| **Teacher Tips:** | 1. It is important to emphasize the need for control; this is best achieved by concentrating on the character one projects to the audience.<br>2. Discuss the undesirability of mugging.<br>3. Alert students to the fact that different audiences will respond differently. |
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| DISCIPLINE: | TECHNICAL THEATRE |
| Component: | Makeup |
| Level: | Awareness |
| **TECHNICAL THEATRE Learner Expectation** | |
| | #1 – recognize the basic terminology associated with the component being studied. |
| **ORIENTATION Learner Expectation** | |
| | #9 – focus concentration on one task at a time. |
| Materials/Preparation: | • Student notes and worksheets (on following pages).<br>• Magazines, newspapers.<br>• Scissors. |
| **Lesson Objectives:** | 1. The student will become familiar with makeup terminology associated with character analysis.<br>2. The student will focus concentration on one task at a time. |

**Introduction/Warmup**

Discussion — Discuss how a character's personality is expressed through an actor's makeup.

**Activities**

1. Discuss Notes — Distribute student notes on character analysis. Read notes aloud and encourage students to suggest examples to illustrate concepts in notes.

2. Magazine Face — Students select picture of character's face from magazine or newspaper.

3. Character Worksheets — Hand out student worksheet and have students fill in based on picture.

**Closure**

In small groups, students display character's picture and explain how character's background is reflected in the face. Discuss implications for stage makeup for character.

**Evaluation**

1. The student has demonstrated knowledge of terminology associated with character analysis (teacher marks character analysis worksheet).

2. The student has focused on one task at a time (teacher observation).

**Extensions**

1. Character that students created on worksheet may be used as basis for a makeup project.

2. Character analysis may be extended further to encompass costume, speech, etc.

| | |
|---|---|
| **Teacher Tips:** | 1. A variety of types of magazines is suggested.<br>2. Check with your library for out-of-date issues of magazines or newspapers. |

## CHARACTER ANALYSIS

1. Age

2. Environment — Where and how character spends time before and after he/she is on stage may affect appearance.

   Example

   Physical – if character spends a great deal of time outdoors then he/she will have a very different complexion than character who has been ill and confined for three months.

   Emotional – character may have pronounced smile, worry or scowl lines depending on personal temperament.

   Occupational – if character works in smelting plant, he/she will have light patches around the goggle marks.

3. Heredity — This includes all physical and mental characteristics with which a person is born.

   Ethnic – everyone has some kind of ethnic background; e.g., my father is Italian and my mother is Scottish. These racial backgrounds may have a great influence on a character's looks; e.g., skin colour, hair type and bone structure.

   Parental – character may have inherited a particularly strong family feature; e.g., "The Durante Nose". Combinations of parental features may be seen in son or daughter.

4. Upbringing — Emotional and physical conditions surrounding character's childhood may also influence how he/she appears; e.g., scar from falling out of a tree.

## CHARACTER ANALYSIS WORKSHEET

Name: _____

Age: _____ Occupation: _____

Environment

Physical: _____

_____

_____

Emotional: _____

_____

_____

Occupational: _____

_____

_____

Heredity

Ethnic: _____

_____

_____

Parental: _____

_____

_____

Upbringing _____

_____

Other Important Information: _____

_____

_____

_____

| | |
|---|---|
| DISCIPLINE: | TECHNICAL THEATRE |
| Component: | Makeup |
| Level: | Readiness |
| **TECHNICAL THEATRE Learner Expectation** | |
| | #9 – use sketching to explore ideas for the project. |
| **ORIENTATION Learner Expectation** | |
| | #9 – focus concentration on one task at a time. |
| Materials/Preparation: | • Tracing paper.<br>• Face charts (two per student).<br>• Sketching charcoal.<br>• Mirrors. |

**Lesson Objectives:**

1. The student will understand how the shape of the face is defined by its prominences and hollows.
2. The student will focus concentration on one task at a time.

**Introduction/Warmup**

Discussion — Discuss importance of knowing hollows, prominences and proportions of human face in relation to the changes that can be made using makeup.

**Activities**

1. Charcoal Face Chart — Have students sit in front of mirror and study their faces. Using fingers, they are to find hollows and prominences. Instruct students to use charcoal pencils to chart hollows on face chart. For every hollow there will be a prominence.

2. Magazine Face — On tracing paper over a blank face chart, students shade hollows found on magazine face.

3. Comparison — Students place tracing paper sketch on top of own face chart. Compare placement of hollows and prominences on both sketches.

**Closure**

Discuss implications for makeup application.

**Evaluation**

1. The student has demonstrated an understanding of how shape of the face is defined by prominences and hollows (class discussion).

2. The student has focused concentration on one task at a time (teacher observation).

**Extensions**

1. Students use makeup to enhance hollows and prominences on their own faces.

2. Students use shadows and highlights to create a character makeup.

**Teacher Tips:**

1. To prevent sketching charcoal from smudging, use a fixative. Ensure that workspace is adequately ventilated.
2. If sketching charcoal is not available, use soft lead pencils.

| | |
|---|---|
| DISCIPLINE: | TECHNICAL THEATRE |
| Component: | Makeup |
| Level: | Application |
| **TECHNICAL THEATRE Learner Expectation** | |
| | #14 – use appropriate tools and skills to assemble or construct the planned project. |
| **ORIENTATION Learner Expectation** | |
| | # 3 – demonstrate respect for equipment, resources and facilities. |
| Materials/Preparation: | • Makeup kits (two students per kit).<br>• Pre-designed facial charts.<br>• Accessory materials.<br>• Set up makeup stations with mirrors. Organize makeup kits. |
| **Lesson Objectives:** | 1. The student will apply makeup to create an old-age character using only highlights and shadows.<br>2. The student will demonstrate respect for equipment and facilities. |

**Introduction/Warmup**

Discussion — Review of makeup rules and use of base, highlight and shadow to create old-age makeup.

**Activities**

1. Setup — Students place charts and accessory materials that they will need to complete assignments, on desks; e.g., hair pins, tissue, cold cream, Q-Tips, cotton balls, astringent, etc.

2. Application of Base — Students select their old-age character base and apply to entire face, neck and behind ears (five-to-eight minutes). Teacher walks around class and checks on quality of coverage.

3. Application of Shadows — Students select correct shadow shade and follow their facial chart as they apply shadows to their faces. Students should use blending techniques and use concept of soft and hard edges with shadows (eight-to-ten minutes).

4. Application of Highlights — Students select correct highlight shade and follow their facial chart as they apply highlights to their faces. Students should use blending techniques to achieve old-age character effect (eight-to-ten minutes).

5. Powder — Students use translucent powder to set makeup.

**Closure**

Students examine each other's makeup and discuss problems involved in makeup application. Students are placed, one at a time, ten feet away from rest of class, who examine visual illusion of old-age makeup. Teacher takes a picture of each student and marks work (see evaluation sheet on next page). Students clean up makeup stations (ten minutes).

**Evaluation**

1. The student has demonstrated application of makeup to create old-age character using only highlights and shadows (teacher marks application).

2. The student has demonstrated respect for equipment and facilities (teacher observation).

**Extension**

Integrate makeup artists in class with makeup crew in a production.

| | |
|---|---|
| **Teacher Tips:** | 1. Assign captains to be responsible for setting up extra materials.<br>2. Assign same two students to same kit for duration of project. |

## MAKEUP KIT

- fishing tackle box
- male and female base shades
- highlight shades
- shadow shades
- three colours of eye liner (brown, grey, black)
- aging base (Sallow)
- black and white liners
- primary colours, blue, yellow and red in liners or stick
- makeup brushes (fine, medium, and large)
- cold cream

## ACCESSORY MATERIALS

- Q-Tips
- cotton balls
- hair pins
- tissue
- astringent
- soap

## OLD-AGE MAKEUP EVALUATION SHEET

1. Base

| | | | | | |
|---|---|---|---|---|---|
| Was correct colour selected? | 1 | 2 | 3 | 4 | 5 |
| Was base spread evenly? | 1 | 2 | 3 | 4 | 5 |

2. Shadows

| | | | | | |
|---|---|---|---|---|---|
| Was correct colour selected? | 1 | 2 | 3 | 4 | 5 |
| Were all shadow lines placed in correct place on the face? | 1 | 2 | 3 | 4 | 5 |
| Were shadow lines blended in correct direction? | 1 | 2 | 3 | 4 | 5 |
| Were there hard and soft edges on shadow lines? | 1 | 2 | 3 | 4 | 5 |

3. Highlights

| | | | | | |
|---|---|---|---|---|---|
| Was correct colour selected? | 1 | 2 | 3 | 4 | 5 |
| Were all highlights placed in correct place on face? | 1 | 2 | 3 | 4 | 5 |
| Were highlights blended in correct direction? | 1 | 2 | 3 | 4 | 5 |

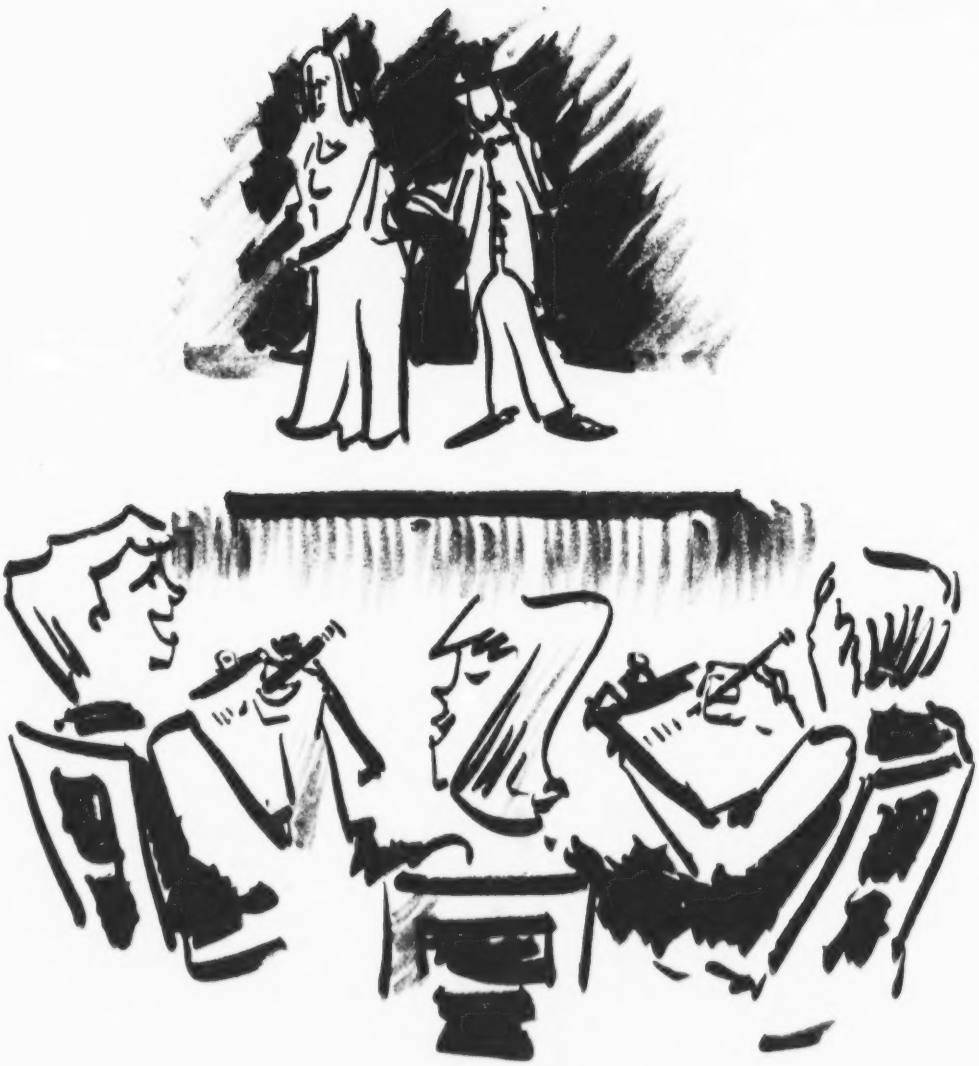
4. Powder

| | | | | | |
|---|---|---|---|---|---|
| Was final product set well with powder? | 1 | 2 | 3 | 4 | 5 |

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| The quality of this old-age makeup application is (from photo) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

# CHAPTER 7

# EVALUATION



## STUDENT EVALUATION

Evaluation in drama has often been regarded as a difficult task for several reasons:

1. drama addresses the cognitive, affective and psychomotor domains
2. learning is both immediate and long-range
3. many of the activities must be assessed while they are in progress
4. the processes involved are often internal and personal as well as external and public
5. activities to be evaluated may be individual or group oriented.

This curriculum addresses the difficulty of evaluation as learner expectations have been written in terms of concrete, observable behaviours, that can be evaluated. Each DISCIPLINE contains within it an evaluation section.

Basically, there are two types of evaluation, formative and summative. Formative evaluation is generally less formal and concerned with progress checks with a view to improving. Formative evaluation should not be used as part of a student's grade. Summative evaluation is final. It is the mark or report that indicates the degree of success achieved as a result of instruction.

Evaluation is most accurate when it is continuous and when it employs as many different methods as possible. Observation, check lists, journals, reports, projects, tests, conferences, video and sound tapes, anecdotal records and rating scales are some of the methods available. In addition to a teacher's evaluation of students, one might also consider students' evaluation of selves and others.

The purpose of evaluation of students is to inform both the students and parents of progress, as well as to allow the teacher to gauge the success with which the concepts, skills and attitudes are learned and the program delivered. This provides motivation for both student and teacher improvement.

Teachers continuously need to evaluate their programs to ensure that they fulfill the requirements of the curriculum and meet the needs of the students. In addition, program evaluation can provide administrators with insight into how the goals and objectives of the program support those of the school and facilitate planning and budgeting in order to meet the requirements of the program.

## SUGGESTIONS FOR METHODS OF EVALUATION

Teachers may keep charts, check lists and brief notes about students' work habits, attitudes, understanding, contribution to discussions and group work, relationships with others and so on. Such observational notes are of value when reporting to students and parents whether by grade (numerical or letter) and/or anecdotal report.

It is possible to evaluate objectively in drama. Even something as apparently nebulous as assessing a student's personal and interpersonal development in class can be made more objective by assessing observable behaviours; e.g., behaviours that we can see. The following is a partial list of such behaviours taken from the orientation evaluation section.

The student demonstrates the ability to:

- take calculated and reasonable risks
- share ideas confidently with others
- focus concentration on one task at a time
- listen effectively
- generate imaginative and creative solutions to problems
- meet deadlines and follow through on individual and group commitments
- show trust by becoming comfortable, physically and emotionally, with others
- work cooperatively and productively with all members of the class in pairs, small groups and large groups
- positively support the work of others
- offer and accept constructive criticism, given specific guidelines, with a desire to improve.

These behaviours can be ranked according to several scales:

Rating Scale

| Poor | Fair | Good | Very Good | Superior |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |

Frequency Scale

| Always | Frequently | Sometimes | Seldom | Never |
|---|---|---|---|---|

Agreement Scale

| Strongly Disagree | Disagree | No Opinion Indifferent | Agree | Strongly Agree |
|---|---|---|---|---|

Statements might also be phrased from the student's point of view for self-evaluation:

I positively support the work of others.

## STUDENT EVALUATION OF SELF AND OTHERS

### Student Log Book

Gaining practise in observation and reflection is important in order for students to be able to evaluate their own work and that of their peers. A student log book is a useful means of student self-evaluation. One format that may be used is the division of the log book into columns such as Activity, Objective, and Reaction. In the activity section, the student describes the activity which has been done. In the objective column, the reason for doing the activity is described, and finally the reaction column provides an opportunity for the student to reflect upon the work being done and to express his/her own reactions to the activity. Confidentiality is recommended.

STUDENT LOG BOOK

Name _____

| ACTIVITY | OBJECTIVE | REACTION |
|---|---|---|
| Date _____ | | |
| Date _____ | | |

One might also consider distributing a list of observable behaviours to students before any section of work begins so the students are aware of how they are to be evaluated. Again, the behaviours might be stated from the students' point of view for self-evaluation. Students might also use such a list of behaviours in order to become involved in evaluating one another.

Students may also engage in self-evaluation when they and the teacher both evaluate a project. At the beginning of a project, a card is given to each student. The teacher has a matching card. For example:

THIS MIME PROJECT INDICATES THAT _____ (Name)

| | | | | | | |
|---|---|---|---|---|---|---|
| MOVEMENT Learner Expectation #13 | 1 | controls **focus** and **energy** in movement and **gesture** | 1 | 2 | 3 | 4 | 5 |
| MOVEMENT Learner Expectation #15 | 2 | displays **balance** and **coordination** | 1 | 2 | 3 | 4 | 5 |
| IMPROVISATION/ACTING Learner Expectation # 6 | 3 | understands and applies the essential elements of a story: character, setting, conflict, climax and plot | 1 | 2 | 3 | 4 | 5 |
| IMPROVISATION/ACTING Learner Expectation #12 | 4 | makes logical choices within the boundaries of situation and character | 1 | 2 | 3 | 4 | 5 |
| TECHNICAL THEATRE Learner Expectation #16 | 5 | demonstrates the **integration** of TECHNICAL THEATRE with other DISCIPLINES in order to enhance **dramatic communication** | 1 | 2 | 3 | 4 | 5 |

At the end of the project, the teacher and students fill in the cards and their evaluations are compared. Where discrepancies appear, a conference is held to resolve the issue.

## TEACHER EVALUATION OF STUDENTS

A marking guide may be drawn up for any project or unit, perhaps in consultation with the students. For example, the marking guide for a unit in SPEECH might be similar to the following:

The student demonstrates the ability to:

| | | |
|---|---|---|
| /10 | 1. | speak spontaneously |
| /10 | 2. | use vocal relaxation and warmup techniques |
| /10 | 3. | use effective breathing techniques |
| /10 | 4. | use techniques of **storytelling** |
| /10 | 5. | control and protect the voice |
| /10 | 6. | use **volume** appropriate to situation |
| /10 | 7. | create **vocal sound effects** to explore voice potential. |

Assessing each expectation and arriving at a grade should include such criteria as:

Example Item 4

- pleasant, clear quality
- appropriate pitch level
- appropriate inflection
- appropriate rate
- clear articulation
- correct pronunciation

Below is a list of possible means for evaluation:

| | | | |
|---|---|---|---|
| interviews | descriptions | reviews critiques | exhibitions |
| portfolio | demonstrations | contracts | surveys |
| written questions and answers | oral explanations | lighting plans | teacher observation |
| | stage models | sound plans | discussion |
| photographs | sketch books | seminars | |
| narrative | project work | performances | |

## TEACHER EVALUATION OF GROUP PROJECT

Reflecting the value of ongoing evaluation, the following illustrates how a total project may be evaluated in stages, each tied into a specific due date.

**Children's Theatre Project**

| Task | Due Date | Mark |
|---|---|---|
| Written Scenario | | |
| Script | | |
| Set Design | | |
| Props | | |
| Rehearsal Schedule | | |
| Rehearsal Process | | |
| Light Plot | | |
| Sound Plot | | |
| Costumes | | |
| Final Project | | |
| Postmortem | | |

## TEACHER SELF-EVALUATION

As all professionals must routinely assess their effectiveness, teacher self-evaluation should be regarded as an essential and continuous process.

Although teachers may feel they instinctively know what to consider when assessing their success, perhaps the following comments and questions might help to focus the process.

**Teaching Techniques** — It is desirable to use a variety of teaching techniques and approaches that add variety to classes and allow for the individual differences and learning styles of students.

How do I use the ideas put forward by students within the lesson or unit? Am I flexible enough to adapt the lesson if something is not working well or if taking a different direction would be adviseable? Am I able to assess if what I am teaching is indeed being learned?

**Teacher-Pupil Relationships** — A positive relationship with students is essential to a happy, productive atmosphere in the classroom. This must not, however, be mistaken to mean that the drama teacher has to be "one of the gang".

How do I show respect for my students? Am I tolerant of students with ideas different from my own? Is my criticism constructive? How readily available am I to students and how willing am I to listen to their questions and concerns? Am I fair, impartial and objective in my treatment of students?

**Class Management** — Being well prepared and organized for the year, the unit and the class fosters a sense of motivation and purpose in students.

Do my classes have a clear beginning and end? Do I ensure that assignments are relevant and sufficiently challenging? Do I vary my evaluation strategies? Have I established effective control mechanisms? How efficiently do I manage the routines and record keeping tasks required of any teacher?

**Teaching/Learning Atmosphere** — It is important to establish a stimulating atmosphere for learning.

Is my classroom a stimulating place to be? Am I an enthusiastic, exciting, vibrant person (most of the time)? How do I inspire my students to seek more knowledge? How do I make the classwork interesting and how do I keep activities appropriate to the group? Can I share a laugh with my students?

**Beyond the Classroom** — While working at all of these things within the classroom, the teacher is still expected to continue personal and professional growth outside the classroom.

What types of professional development activities do I participate in? Do I assume responsibilities for school activities outside the classroom? Am I a good team worker? How do I keep in touch with and how do I use community resources? Am I committed to the primary goal of assisting student growth? How do I maintain effective communication with parents regarding student progress?

These considerations are not intended to be exhaustive nor necessarily entirely attainable. An effective teacher always strives to improve and these are only suggestions for places to begin.

## CURRICULUM EVALUATION CHECKLIST

Part of a teacher's self-evaluation must include a check on delivery of the curriculum. Following is one system suggested to ensure that all required learner expectations are being taught with provision for reteaching concepts, skills and attitudes that might need further reinforcement.

Using this system, a teacher organizes the concepts, skills and attitudes of the curriculum into the areas of study, themes, forms or units of the program. During, or at the end of each section, it is a simple task to assess whether or not the concepts, skills and attitudes listed have been taught. If a learner expectation has been missed or needs further reinforcement, it can be written into a later section, to be covered at that time.

Since this is for the teacher's information, columns and headings should be set up in a manner that is most meaningful for the teacher. The notes section allows the teacher to jot down any explanations or changes that he or she wishes to make to the teaching or placement of the learner expectation. This should expedite planning for the next section or term.

In setting up this system, it is relatively simple to identify learner expectations and even whole DISCIPLINES that are neglected so one can consciously work to include them in the program. If lack of background or training is the problem, steps can be taken to get the necessary information or training. If areas of the curriculum are being neglected because of problems with facility or budget, this too will become apparent so appeal can be made to the administration to rectify the situation.

An added bonus of this system is in the area of student evaluation. Once the concepts, skills and attitudes have been organized to suit the program, it becomes obvious on which learner expectations students should be evaluated in each section of the program. It also measures for the teacher, the degree of success with which concepts, skills and attitudes are being learned.

Although time and effort are required to set up this system, the benefits are well worth the initial effort. By grouping learner expectations from the whole curriculum as they are grouped in the program, the task of checking delivery of the curriculum becomes much more manageable.

The chart below corresponds to SAMPLE PROGRAM B and shows sample checking and notes. Category titles can be adjusted according to individual teachers.

| GRADE 7 | ALREADY TAUGHT | COVERED ADEQUATELY | NEEDS MORE TIME | NOT TAUGHT | PERIOD ____ NOTES |
|---|---|---|---|---|---|
| **ORIENTATION** | | | | | |
| **MOVEMENT Learner Expectations** | | | | | |
| 1. demonstrate understanding of and apply appropriate safety procedures | | | x | | |
| 2. demonstrate awareness of personal and shared space | | | x | | Work on routine for students finding own space |
| 3. use physical relaxation techniques effectively | | x | | | |
| 4. recognize the need for and demonstrate warmup activities | | | x | | Will be focused in "Winter Magic" |

| GRADE 7 | ALREADY TAUGHT | COVERED ADEQUATELY | NEEDS MORE TIME | NOT TAUGHT | PERIOD _____ NOTES |
|---|---|---|---|---|---|
| **ORIENTATION** (continued) | | | | | |
| **SPEECH Learner Expectations** 1. speak spontaneously | x | | | | |
| 2. use vocal relaxation and warmup techniques | | | x | | Will be focused in "Horror/Mystery". |
| **IMPROVISATION/ACTING Learner Expectations** 1. use warmup techniques for preparation of body, voice and mind | | | | x | Consult with Phys. Ed. Phone fine arts consultant re: teacher inservices. |
| 3. demonstrate the abilty to be still | x | | | | Marilyn often distracts others. |
| **HORROR/MYSTERY** | | | | | |
| **MOVEMENT Learner Expectations** 6. use proper posture | | x | | | Set a good example! |
| 12. use levels | x | | | | |
| 14. create shapes with the body | | x | | | Add music as stimulus in "Springtime Beginning". |
| 15. display increased balance and coordination | | x | | | Talk to school nurse about Jason's lack of balance — health problem? |
| 16. demonstrate freezing of movement | | | | x | Use different cues to catch students off guard. |
| **SPEECH Learner Expectations** 3. use effective breathing techniques | | x | | | Kim and Kevin have asthma. |
| 5. recognize the need to control and protect the voice | | x | | | |
| 6. use volume appropriate to situation | | | x | | Keep control on Cale. |
| 7. create vocal sound effects to explore voice potential | x | | | | |

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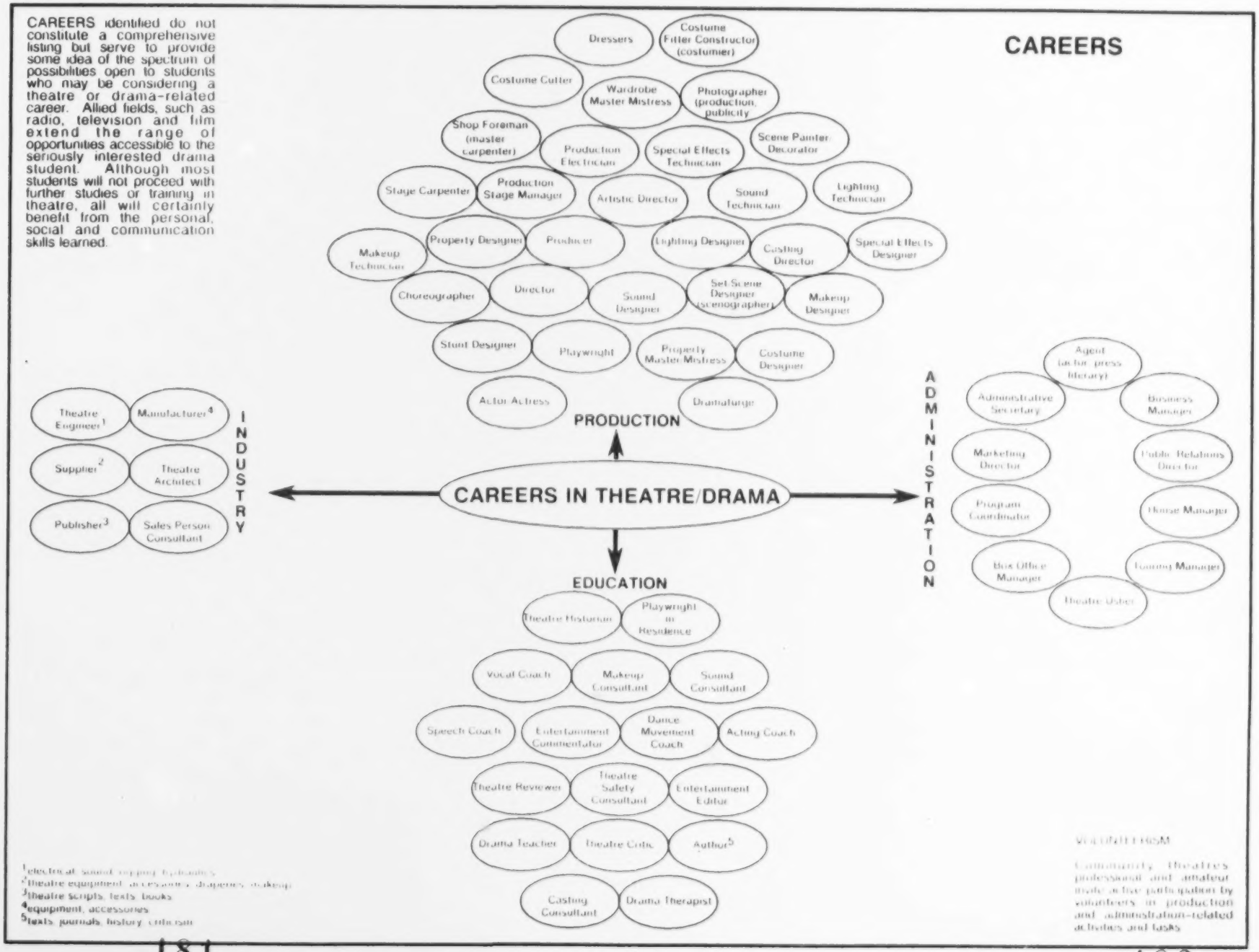
| GRADE 7 | ALREADY TAUGHT | COVERED ADEQUATELY | NEEDS MORE TIME | NOT TAUGHT | PERIOD _____ NOTES |
|---|---|---|---|---|---|
| **HORROR/MYSTERY** (continued) | | | | | |
| **IMPROVISATION/ACTING Learner Expectations**<br>2. respond to directions without breaking concentration — side coaching | | | x | | Reinforce in Clowning. |
| 4. create experiences through imaging, visualizing and fantasizing | | | x | | Add to "Winter Magic" — find poetry. |
| 5. create and tell a story spontaneously | | x | | | Kathy frequently interrupts. |
| 6. understand and apply the essential elements of a story: character, setting, conflict, climax and plot | | | x | | Get short story notes from language arts department. |
| **TECHNICAL THEATRE Learner Expectations (Makeup)**<br>**Awareness**<br>1. recognize the basic terminology associated with the component being studied | | x | | | |
| 2. demonstrate understanding of the basic functions of the component being studied | | x | | | Hand out notes.<br>Give quiz. |
| 3. show awareness of the importance of research | | | | x | |
| 4. show awareness of available resources pertaining to the component being studied; e.g., supplies, libraries and theatre companies | | x | | | Take students to library and have Shirley outline available resources. |
| 5. demonstrate understanding of the various conventions of the component being studied. | | x | | | |

| GRADE 7 | ALREADY TAUGHT | COVERED ADEQUATELY | NEEDS MORE TIME | NOT TAUGHT | PERIOD ____ NOTES |
|---|---|---|---|---|---|
| **HORROR/MYSTERY** (continued) | | | | | |
| **Readiness** | | | | | |
| 6. demonstrate understanding of the importance of planning and organization | x | | | | Set specific deadlines. |
| 7. select a project appropriate to the component being studied | | x | | | |
| 8. demonstrate understanding of the use of colour, shape and texture to achieve a desired effect | | | | x | Build picture library of different faces. |
| 9. use sketching to explore ideas for the project | | | | x | Talk to art teacher. |
| 10. demonstrate understanding of and use appropriate methods and tools for designing the project, e.g., makeup charts, cue sheets, working drawings | | x | | | |
| 11. arrange and sequence time, ideas, information, materials and or personnel for achievement of the project | | x | | | Keep an eye on David's group. |
| **Application** | | | | | |
| 12. demonstrate understanding of and apply appropriate regulations, procedures and precautions to ensure safe working conditions | | x | | | |
| 13. determine and acquire necessary supplies, or substitutes, to construct the planned project | | x | | | Talk to principal about increasing the budget. |
| 14. use appropriate tools and skills to assemble or construct the planned project | | | | x | Leave more time for cleanup. |
| 15. use the project | | x | | | Invite elementary school class. |
| 16. demonstrate the integration of TECHNICAL THEATRE with other DISCIPLINES in order to enhance dramatic communication | | | | x | Integrate with clowning. |

# CHAPTER 8

# POST-SCHOOL

**CAREERS** identified do not constitute a comprehensive listing but serve to provide some idea of the spectrum of possibilities open to students who may be considering a theatre or drama-related career. Allied fields, such as radio, television and film extend the range of opportunities accessible to the seriously interested drama student. Although most students will not proceed with further studies or training in theatre, all will certainly benefit from the personal, social and communication skills learned.




[1]electrical, sound, rigging, hydraulics
[2]theatre equipment, accessories, draperies, makeup
[3]theatre scripts, texts, books
[4]equipment, accessories
[5]texts, journals, history, criticism

VOLUNTEERISM

Community theatres, professional and amateur, invite active participation by volunteers in production and administration-related activities and tasks.

# CAREERS BIBLIOGRAPHY

The titles of the learning resources identified below were provided through the courtesy of Alberta teachers. None of these titles have been evaluated by Alberta Education and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

## OTHER LEARNING RESOURCES


Booth, David W. and Charles J. Lundy. *Dramatic Arts*. Toronto: Guidance Centre, Faculty of Education, University of Toronto, 1979.

This booklet is one of a series: the Student, Subject, and Careers series. Drama is viewed as a subject through which a student may develop skills that might lead to pursuit of theatre careers and could also lead to other careers where interaction with and communication to others is important, such as law, medicine, sales, social work, politics, advertising and public relations. Junior high students would find the information interesting and accessible.

*Careers in Artistic, Literary, and Performing Arts*. Employment and Immigration Canada, Occupational and Career Analysis and Development. Minister of Supply and Services, Canada, 1978. Catalogue No. MP70-20 28, 1978.

One of a series of booklets that describes the various jobs, addresses, preparation and or training necessary and the outlook for the future.

Folke, Ann and Richard Harden. *Opportunities in Theatrical Design and Production*. Lincolnwood, IL: VGM Career Horizons, 1984. [A Division of National Textbook Co., 4255 West Touhy Avenue, 60646]

An ideal book to investigate, in detail, the jobs that exist back and offstage. These are possibly the most stable of all theatre careers. Appendices A, B and C provide for further reading, identify related organizations and list organizations that hire theatre designers and technicians.

Greenberg, Jan W. *Theater Careers: A Comprehensive Guide to Non-acting Careers in the Theater*. New York: Holt, Rinehart and Winston, 1983.

The author, a theatrical press agent, has provided intriguing insights into jobs in commercial and not-for-profit theatres in New York. Interviews with professionals and profiles of the successful are countered with down-to-earth factual accounts of the way it really is. Here, too, is included information about education and publications newspapers that advertise employment opportunities.

Katz, Judith A. *The Business of Show Business: A Guide to Career Opportunities Behind the Scenes in Theatre and Film*. New York: Harper & Row (Barnes & Noble Books), 1981.

Numerous jobs, more than two hundred, are described. Career profiles demonstrate the step-by-step process of developing a career. Valuable information is identified in an appendix pertaining to employment centres, schools, unions and internships organizations. Books, magazines and newspapers devoted to the business are included for ready reference.

Loney, Glenn with Lawrence S. Epstein. *Your Future in the Performing Arts*. New York: Richards Rosen Press, 1980.

Intended to be helpful to students, this practical and informative book describes the work of the performer, technician and manager. It discusses the personal qualities necessary for such careers, how to train and how to begin a career. Names and addresses of theatrical organizations, unions, summer stock theatres, theatre for young audiences, companies and USA universities are included.

Merral, Ann (editor). *Contacts*. London: The Spotlight. [42–43 Cranbourn Street, London, WC2H 7AP]

Published in October of every year, this comprehensive directory of everything and everyone in stage, television, screen and radio is a must for anyone who is involved in or wishes to become involved in any of these fields in London and the UK. The amazing variety of undreamed of occupations related to the entertainment industry is revealed. Addresses and telephone numbers of schools, studios, classes and coaches are included.

Thomas, William E. *Backstage Broadway: Careers in the Theater*. New York: Julian Messner, 1980.

The process of preparing a stage production from start to finish is examined and the many backstage roles described in context. An easy-to-read, factual little volume that involves and informs the reader.

Wittes, Carla (editor). *Behind the Scenes: A Guide to Canadian Non-profit professional Theatres and Theatre-related Resources*. Toronto: Professional Association of Canadian Theatres (PACT), 1986.

This guide to Canadian non-profit professional theatres and theatre-related resources also provides information about Canadian universities, colleges and schools that offer drama programs and training. Contact names, addresses and phone numbers for the editors of Canadian periodicals and publications are especially useful for drama teachers.

## POST SECONDARY DRAMA EDUCATION IN ALBERTA

**1987 - 1988**

(This information is current as of the year indicated. Check with the institutions of interest.)

| Program | Location | Institution | Diploma Degrees Obtainable | Admission Requirements | Address |
|---|---|---|---|---|---|
| Theatre Drama, Dance, Music, Theatre Production and Design, Playwright's Colony (May, June) | Banff | Banff School of Fine Arts | Internships available. Non-degree granting institution. Some courses may be accepted by colleges or universities. Check with these institutions. | Interview, audition, prior training experience. | Box 1020<br>Banff, Alberta<br>T0L 0C0 |
| Drama, Theatre, Speech | Calgary | Mount Royal College | Transfer - Check with university<br>Diploma - Theatre Arts<br>Diploma - Speech | Alberta General Diploma or equivalent or 18+ years old by last day of semester to which admisssion is sough. | 4825 Richard Road SW<br>Calgary, Alberta<br>T3E 6K6 |
| Drama Theatre | Calgary | University of Calgary | B.Ed - Drama<br>B.F.A - Drama<br>B.F.A - Secondary School Drama<br>M.A - Dramatic Literature<br>M.F.A - Directing<br>- Designing Technical | Alberta Advanced Diploma or equivalent. Required standing in English 30 and appropriate subjects. Average of 60% with no subject below 50%. Combination of teacher-reported grade and diploma exam grade, 50:50. | 2500 University Drive NW<br>Calgary, Alberta<br>T2N 1N4 |
| Drama | Camrose | Camrose Lutheran College | Bachelors (3-4 year programs) and accelerated 8-month Grade 12 program. | Completion of full Grade 11 program, no grade below 50%. English 30 and appropriate subjects. 19+ years may be admitted without the above requirements. | 4901 - 46 Avenue<br>Camrose, Alberta<br>T4V 2R3 |

| Program | Location | Institution | Diploma Degrees Obtainable | Admission Requirements | Address |
|---|---|---|---|---|---|
| Arts Admininstration<br>Dance, Theatre Arts,<br>Theatre Production | Edmonton | Grant MacEwan Community College | Transfer Diploma Certificate | Alberta General Diploma or equivalent. Age 18 + and out of school for at least one year. Skills appraisal. Auditions and interviews in spring | Box 1796<br>Edmonton, Alberta<br>T5J 2P2 |
| Drama | Edmonton | The King's College | Transfer Diploma | Grade 12 Matriculation | 10766 - 97 Street<br>Edmonton, Alberta<br>T5H 2M1 |
| Drama Theatre | Edmonton | University of Alberta | B Ed - Drama<br>B F A - Design<br>- Acting<br>M F A - Design<br>- Directing<br>- Playwriting<br>M A - Dramatic Literature<br>- Theatre History<br>- Dramatic Theory and Criticism or Dramaturgy | English 30 and appropriate subjects. Successful completion of a year of an approved B A program or equivalent at an accredited institution or successful completion of two years of a degree program at an accredited institution. Interview and audition. | 3, 146 Fine Arts Building<br>University of Alberta<br>Edmonton, Alberta<br>T6G 2C9 |
| Drama | Grande Prairie | Grande Prairie Regional College | Transfer Diploma | Alberta General Diploma or equivalent. Interview. Ages 21 + required to write admission test. | 10726 - 106 Avenue<br>Grande Prairie, Alberta<br>T8V 4C4 |

| Program | Location | Institution | Diploma Degrees Obtainable | Admission Requirements | Address |
|---|---|---|---|---|---|
| Drama Theatre | Lethbridge | University of Lethbridge | B.Ed - Drama<br>B.F.A - Drama, Performance<br>B.F.A - Drama, Design | Alberta Advanced Diploma, English 30 and subjects appropriate for university admission. Average of 60%, no subject below 50%. | 4401 University Drive<br>Lethbridge, Alberta<br>T1K 3M4 |
| Drama | Medicine Hat | Medicine Hat College | Transfer - Check with university | Official high school transcript of Grade 11, and first semester of Grade 12 at time of application. Blended mark of high school achievement and standing on Provincial exam is a policy. | 299 College Drive<br>Medicine Hat, Alberta<br>T1A 3Y6 |
| Theatre, Performance or Technical | Red Deer | Red Deer College | Transfer Diploma - Check with university | Alberta General Diploma and Grade 12 English or equivalent or 19 years old, out of school for at least two years, and with English 30 or 33. Interview and audition. | 56 Avenue - 32 Street<br>Box 5005<br>Red Deer, Alberta<br>T4N 5H5 |

CHAPTER 9

# PROGRAM SUPPORT/RESOURCES

# RESOURCES

Available to drama teachers, both locally and provincially, are many important resources which can be used to enhance drama programs. These include government agencies, professional associations, media resources, theatre companies, theatre professionals and equipment and materials suppliers.

## Alberta Education

Operating out of each of the six regional offices are Fine Arts Consultants. Typically, they will be able to assist teachers by facilitating:

- workshops in specific areas of curriculum
- information and direction on resources, facilities and program implementation
- program evaluation
- contacts with other drama teachers.

Zone I

Grande Prairie Regional Office
5th Floor, Nordic Court
10014 - 99 Street
Grande Prairie, Alberta
T8V 3N4
Telephone: 538-5130

Zone II and III

Edmonton Regional Office
8th Floor, Harley Court
10045 - 111 Street
Edmonton, Alberta
T5K 1K4
Telephone: 427-2952

Zone IV

Red Deer Regional Office
Third Floor West
Provincial Building
4920 - 51 Street
Red Deer, Alberta
T4N 6K8
Telephone: 340-5262

Zone V

Calgary Regional Office
Room 1200, Rocky Mountain Plaza
615 Macleod Trail SE
Calgary, Alberta
T2G 4T8
Telephone: 297-6353

Zone VI

Lethbridge Regional Office
Provincial Building
200 - 5 Avenue South
Lethbridge, Alberta
T1J 4C7
Telephone: 381-5243

**Note** that Alberta Government telephone numbers can be reached free of charge by calling the **RITE** number switchboard in your area.

## Regional Resource Libraries

Films and videos are available for loan through the five centres listed below. In some instances, computer software is also loaned. Catalogues of holdings are available upon request.

Zone I
Peace River Regional
c/o Peace River School District No. 10
P.O. Box 988
Peace River, Alberta
T0H 2X0
Telephone: 624-3187

Zone II and III
Central Alberta Media Service
c/o Sherwood Park Catholic School District
2017 Brentwood Boulevard
Sherwood Park, Alberta
T8A 0X2
Telephone: 464-5540

Zone IV
Alberta Central Regional Education Services
County of Lacombe No. 14
Bag Service 108
Lacombe, Alberta
T0C 1S0
Telephone: 782-6601

Zone V
South Central Alberta Film Federation
County of Wheatland No. 16
Box 90
Strathmore, Alberta
T0J 3H0
Telephone: 934-5028

Zone VI
Southern Alberta Regional Film Centre
c/o McNally School
P.O. Box 845
Lethbridge, Alberta
T1J 3Z8
Telephone: 320-7807

## Access Network

Access offers a variety of resources and services to teachers. For a nominal dubbing and tape fee, teachers may have Access audio and video library tapes copied. Access also offers a service called "Night Owl Dubbing". This allows educators to tape late night educational programs directly from their own televisions.

Access publishes both an *Audio-Visual Catalogue* and a comprehensive schedule of programming, available on request.

An excellent example of dramatic forms may be found in a series entitled "Drama Reference". This series is designed to motivate teachers in the implementation of the 1985 Elementary Drama Curriculum. It examines and illustrates the most important components of the elementary curriculum guide. The series presents the philosophy, goals, objectives, relationship of play to drama, relationship of drama to child development and the scope and sequence of dramatic activities. (Thirteen ten to twenty minute programs, BPN 268401-268413, support material is available.)

For additional information, contact ACCESS NETWORK, Media Resource Centre, 295 Midpark Way SE, Calgary, Alberta, T2X 2A8 (from outside of Calgary, telephone toll free, 1-800-352-8293; in Calgary, telephone 256-1100).

## Alberta Culture and Multiculturalism

The Performing Arts Branch provides educational, financial and touring assistance and consulting services and programs (in art, dance, drama and music) throughout Alberta. Also available for loan, free of charge, is a small collection of videos of musicals. For further information on programs and services, call (403)427-2563 or write to Performing Arts Branch, Alberta Culture and Multiculturalism, 11th Floor, CN Tower, 10004 - 104 Avenue, Edmonton, T5J 0K5.

The department library has available a selection of scripts and resource materials. For additional information, telephone (403)427-2571.

## ATA Fine Arts Council

A division of the Alberta Teachers' Association, the Fine Arts Council offers services in the areas of art, dance, music, and drama. Regional organizations are SARFAC (Southern Alberta Regional Fine Arts Council), SEARFAC (Southeast Alberta Regional Fine Arts Council) and Fort McMurray Regional Fine Arts Council. Representation on the FAC provincial executive exists for each area: art, dance, drama and music.

Fine Arts Council offers drama teachers:

- affiliation with national organizations at reduced rates
- access to current information
- workshops and conferences
- opportunities to influence policy and effect change

There is a membership fee that includes subscriptions to *Fine*, the FAC journal and *Facta*, the FAC newsletter.

For additional information, contact ATA Fine Arts Council, The Alberta Teachers' Association, Barnett House, 11010 - 142 Street, Edmonton, T5N 2R1.

## The National Film Board

The National Film Board maintains regional offices in both Calgary (P.O. Box 2959, Station M, Calgary, T2P 3C3), and Edmonton (Centennial Building, 10031 - 103 Avenue, Edmonton, Alberta, T5J 0G9).

The NFB loans films free of charge (out of town borrowers must pay return postage) and videos for a small fee. Titles are indicated in the *NFB Film Catalogue* (available at a small cost) and the *Video With a Difference* catalogue (free).

Borrowers must obtain a library card for which there is no charge. There is a maximum lending time and a nominal fine for overdues.

## Provincial Drama Festival

Teachers should encourage students to participate in the Alberta High School Drama Festival. This annual event will introduce students to new scripts and playwrights, provide them with an opportunity to perform before their peers from across the province and heighten their awareness of the drama experience. Adjudication of performers and choice of workshops allow them to explore various approaches to drama. Further information can be obtained from zone representatives.

## The United States Institute for Theatre Technology (USITT) Alberta Section

USITT-ALBERTA SECTION is a valuable provincial resource. It can be of particular use to teachers and students in its provision, upon request, of state-of-the-art technical information (lighting, sound, design, construction techniques, management) to the Alberta theatre community.

Individual and group memberships to USITT, Alberta Section, are available.

United States Institute for Theatre Technology publishes a quarterly technical theatre magazine called *TD&T (Theatre Design and Technology)*. 330 West 42 Street, New York, New York, 10036-6978.

Contact: ALBERTA SECTION, USITT, 2500 University Drive NW, Calgary, Alberta, T2N 1N4.

The titles of the learning resources identified below were provided through the courtesy of Alberta teachers. None of these titles have been evaluated by Alberta Education and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

## PERIODICALS/JOURNALS

Where budgets allow, the teacher should consider having the school librarian subscribe to periodicals and or journals that could be used as student or teacher resources. These often tend to offer the most current information and material available. Following are some titles that have been useful to drama teachers.

*American Theatre*. New York: Theatre Communications Group, 1984. [355 Lexington Avenue, 10017]

A monthly journal of American regional and New York theatre, it keeps one informed of what is current and new on the North American theatre scene. Full of great pictures, discussions of new plays, productions and interviews with writers and directors.

*Canadian Theatre Review*. Toronto: York University, Faculty of Fine Arts. [University of Toronto Press, Journals Department, 63A St. George Street, N5S 1A6]

Published quarterly, this highly readable journal specializes in examining developments among Canada's theatre companies (mostly professional) both large and small. Articles are typically clustered around issues or themes, e.g., alternative theatre, popular theatre, competition, etc.

Each publication highlights a new Canadian script and features "Readings in Review", that critically discusses new theatre books, scripts and writers.

*Drama Broadsheet*. Micham, England: National Association for the Teaching of Drama, 1979. [8 Boningale Close, Stirchley, Telford, Shropshire, TF3 1RA]

Published three times a year, this periodical for drama educators provides numerous reviews of new plays and texts, along with articles contributed by practitioners.

*Dramatics*. Cincinnati, OH: National Thespian Society (US). [3368 Central Parkway, 45225]

Published every month of the year except June, July and August, this is the best theatre periodical available and is highly recommended. It is geared specifically to teachers and students at the high school level. It covers all aspects of theatre, providing basic theory, techniques, exercises, advice and tips to teachers and students. Every issue contains articles that could easily become the core of a teacher's lesson plan and of the student's notebook. It also provides information on theatre schools, courses of study, apprenticeship programs, job opportunities and scholarships. It includes interviews with top theatre people in which they talk about themselves, their work and their profession. Occasionally, new material scripted by budding high school playwrights is included. *Dramatics* annually publishes a list of one act, full-length plays and musicals most frequently produced at the high school level. It also provides information on new publications, guides, theatrical services, book clubs, textbooks, etc. It is an excellent source book. Articles are often complimented with good illustrations, diagrams and charts.

*The Drama Theatre Teacher*. Blacksburg, VA: American Alliance for Theatre and Education. [Artists and Educators Serving Young People K-12. Theatre Arts Deptartment, Virginia Technical, 24061-0141]

This notebook format publication, which appears quarterly, is a handy source of current ideas and information for the secondary drama teacher. It contains regular segments dealing with: a) advocacy, b) "inspiration", c) curriculum, d) technical theatre, and e) resources. It is clearly intended that material is to be photocopied as desired.

*Performing Arts in Canada*. Toronto: Canadian Stage and Arts Publications Ltd. [263 Adelaide Street West, M5H 1Y2]

A well-presented national magazine, published quarterly, *Performing Arts in Canada* has regular features on theatre, dance, music and film. An Armchair Shopping feature offers a 20% discount off the publisher's retail price and applies to purchase of books and records. New plays and playwrights are profiled and new Canadian books on the arts are reviewed on a regular basis.

*Plays: The Drama Magazine for Young People*. Boston, MA: Plays, Inc., 1941-42. [120 Boylston Street, 02160]

Published monthly October through May, each issue contains a selection of short plays for elementary, junior and senior high school students. Production notes on each script include playing time, costumes, properties, setting, lighting and sound.

*TDR (The Drama Review)*. New York: New York University, School of the Arts. [Tisch School of the Arts, 721 Broadway, 6th Floor, 10003]

Published quarterly and edited by one of America's foremost theatre experimentalists, Richard Schechner, *TDR* publishes current performances, articles, interviews and documents relating to performance theory, the social and life sciences and aesthetics. Articles typically deal with experimental performances, dance, theatre, music, performance art, sports, popular entertainments, folk performance, media movies, politics, ritual, performance in everyday life and play.

*TDR* goes well beyond the American perspective, addressing performance in Africa, Asia, and elsewhere.

Occasionally difficult reading, the articles are rewarding and are well illustrated. An added bonus: each issue contains notices of recently published books and details regarding graduate study programs of interest.

*Theatre Crafts*. [33 East Minor Street, Emmous, PE 18049]

Published six times a year, it contains articles on various aspects of design, technical theatre, costuming, makeup, etc. Excellent reader service card system for requests for information on theatre and products.

*Theatre Design and Technology*. New York: United States Institute for Theatre Technology, Inc. [330 West 42 Street, Suite 1702 10036]

Published quarterly, this periodical contains articles on scenic design, costume and sound accompanied by excellent illustrations. Regular features include book reviews, new product reports and a listing of foreign journals.

*Theatre History in Canada*. Toronto: University of Toronto, Graduate Centre for Study of Drama. [214 College Street M5T 2Z9]

Published twice yearly, this journal is geared toward Canadian theatre historians. It keeps one informed about current writings regarding Canadian theatre history and contemporary Canadian playwrights, book reviews, theatre companies and theme issues, e.g., George Walker, The School: The First Quarter of a Century of the National Theatre School of Canada, Stratford Festival; Women in Canadian Theatre.

*Theatrum: A Theatre Journal*. [P.O. Box 688, Station "C", Toronto M6J 3S1]

Published three times a year. "Active theatre artists share their theories and experiences in an informative and accessible manner." This journal focuses specifically upon current alternative and experimental theatre. Articles are of interest to actors, directors, designers, administrators, playwrights, technicians, students, teachers and general theatre-goers.

*Youth Theatre Journal*. Geneva, NY: American Alliance for Theatre and Education. [Artists and Educators Serving Young People K-12 Box F65, Hobart and William Smith Colleges 14456]

Formerly the *Second School Theatre Journal*, this quarterly publication examines topics ranging through theatre by and for youth, child drama, empirical research, educational theory and methods, history and philosophy, drama with by special populations, puppetry, film, television for youth, professional companies and critical studies of dramatic literature. It is a good source of information regarding current specialist conferences and contains numerous university and college program bulletins.

## PLAY/MUSICAL CATALOGUES

As it is desirable to develop and maintain a script library, a current collection of catalogues is necessary.

*Alberta's Plays and Playwrights: An Annotated Bibliography*. Edited by Elisabeth Grieve. Edmonton: Writers Guild of Alberta, 1970-1984. [10523 - 100 Avenue, Edmonton, Alberta T5J 0A8]

*Baker's Plays*. [100 Chauncey Street, Boston, MA 02111]

*Basic Catalogue of Plays*. New York: Samuel French, Inc. [45 West 25 Street 10010 — in Canada: 80 Richmond Street East, Toronto M5C 1P1]

*Basic Catalogue of Plays and Musicals*. Elgin, IL: Performance Publishing Co. [978 North McLean Boulevard 60120]

*Bibliography of Selected Plays for Performance to and by Children*. National Association for Drama in Education and Children's Theatre.

*Canadian Plays for Young Audiences: Pre-school through Grade 13*. Toronto: Playwrights Union of Canada. [8 York Street, 6th Floor, M5J 1R2]

*Catalogue*. Boston, MA: Baker's Plays and Performance Publishing Co. [100 Chauncy Street, 02111]

*Catalogue*. New York: Drama Book Specialists. [821 Broadway, 10003]

*Catalogue of Plays and Musicals*. Denver, CO: Pioneer Drama Service. [P.O. Box 22555, 2172 South Colorado Boulevard, 80222]

*Catalogue of Select Plays*. Cedar Rapids, IA: Art Craft Publishing Co. [Box 1058, 52406]

*Contemporary Drama Service*. [7710-R, Colorado Springs, CO, 80933]

*Dramatists Play Service*. [440 Park Avenue South, New York, NY, 10016]

*Eldridge Church Entertainments*. Franklin, OH: Eldridge Publishing Co. [P.O. Drawer 216, 45005]

*Music Theatre International*. [119 West 57 Street, New York, NY, 10019]

*One Act Plays*. Denver, CO: Pioneer Drama Service. [P.O. Box 22555, 2172 South Colorado Boulevard, 80222]

*Plays that Capture the Audience*. Morton Grove, IL: The Coach House Press, Inc. [P.O. Box 458, 60053]

*Plays, Inc.* [8 Arlington Street, Boston, MA, 02116]

*Plays and Musicals*. Woodstock, IL: The Dramatic Publishing Company. [P.O. Box 109, 60098]

*Plays and Musicals for All Theatres*. Schulenburg, TX: I. E. Clark, Inc. [St. John's Road, P.O. Box 246, 78956]

*Plays and Operettas*. Franklin, OH: Eldridge Publishing Co. [P.O. Drawer 216, 45005]

*Plays for Young People*. New Orleans, LO: Anchorage Press. [P.O. Box 8067, 70182]

*Plays for Youth*. Kent, England: Macdonald and Young. [152 The Grove, West Wickham, BR49VZ]

*Playwrights Union of Canada*. [8 York Street, 6th Floor, Toronto, M5J 1R2]

*Readers' Theatre Script Service*. [P.O. Box 178333, San Diego, CA, 92117]

*Tams-Witmark Music Library, Inc.* [560 Lexington Avenue, New York, NY, 10022]

## COMMUNITY RESOURCES

The following should be investigated to determine what educational programs and/or services are currently available:

- curriculum services/departments (or similar designations) of individual school districts
- local theatre companies, performers and technicians
- local museums
- local print, radio and television media
- local suppliers of equipment and materials.